Interior Decorating

Laura Thornborough

INTERIOR DECORATING FOR EVERYBODY

A Bedroom in the White House at Washington

(*Formerly occupied by Miss Helen Taft*)

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Interior Decorating For Everybody

How Jane Norton Furnished a Room, an Apartment and then a House for Herself and John. Their Problems in Home Furnishing and How They Solved Them

BY

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PREFACE

Jane, whose story is told here, is a real person,—several of them. Her problems and those of her friends are the problems of everybody who, whether married or single, wants a place to call home whether it be a room, an apartment or a house.

The problem of the average person with an average income of from $2,500 to $10,000 is how to invest that income to derive the most pleasure and profit from it. What proportion to put into home comforts and how to invest it to the best advantage makes the subject of "Interior Decoration" of interest to *everybody* everywhere.

The first problem that confronted Jane, who, like the great majority of us, was wholly ignorant of the subject of Interior Decorating, was how to furnish a room. When she married John and they took an apartment their problem was that of the average young married couple starting out housekeeping. When they could afford a house the problem was how to use what they had, in the new home; how to select and choose, how to combine new things with the old and how to buy on a budget.

Jane and John found solutions to these problems. How they went about solving them, how they gathered the information, what of all they learned they found the most useful, and how they used common sense and

a knowledge of the fundamental principles of interior decorating is told here in the hope that it will help others. Here is the information they had and how they applied it.

That their knowledge and experience will be of practical value to other home lovers and home makers everywhere is the earnest desire of the author who here wishes to pay grateful acknowledgment to all who have gone before her and who have written and worked and labored with the same goal in mind—to help to make the American home "better and better every day in every way."

The influence that better homes may have on the health, happiness and culture of the new generation is incalculable.

Knowledge is more powerful than riches in the furnishing of a home. Fewer crimes against good taste are committed in the name of poverty than in the name of wealth. There is no home so rich and none so poor that it cannot be improved. Simplicity and fitness, utility and beauty are the guide posts to what is best in interior decorating, which is merely another name for furnishing a home wisely and well.

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Interior Decorating for Everybody

I

FIRST PROBLEMS

FURNISHING A ROOM

WHEN Jane Marshall decided to go to New York, leaving her southern home and her position on the local newspaper, she was not, primarily, seeking fortune, but experience. The position offered her by a friend of the family seemed to hold opportunity. She vaguely realized that the decision might effect her whole future—as it did.

The first decision—to accept the position in New York—was hardly more momentous than the second, which was to pack up her most cherished possessions in the way of household goods and to start her new life "in a little place of my own."

Jane was essentially home loving, though few of her friends suspected it. Perhaps that was because at college she had specialized in the classics instead of home economics—and in after years lamented the fact. Jane learned cooking and home making from an old-fashioned Southern cook, and from an old-fashioned mother. She began to cook at the age of ten. Colored

Sally declared, "she took to it natural-like and allus cleaned up her mess." There was reason in that, for Jane knew that if she didn't, Sally would not soon again let her enter that spotless kitchen. So it came to pass that when Jane reached the age of the present-day flapper she was baking real bread, and her cakes were regarded with respect by the housekeepers in a neighborhood where Southern ladies of social position prided themselves on their culinary achievements.

So none of her family thought it strange when Jane said, "I want a little place of my own in New York, where I can cook when I wish, and where I can have some of my own beloved possessions around me. Things will mean more to me in a strange city where I know so few people." And so it proved. Her "beloved possessions" proved a great comfort, particularly in the first few lonely months.

The question of what to take with her and what to leave required thought and study. Jane knew the kind of room she hoped to get in New York. She also knew that ten to one she would never find it. She would have preferred an apartment consisting of "parlor, bedroom and bath" but feared she could not afford it. Her second choice was a studio room—a large light room if possible with an open fireplace. Strange as it may seem Jane finally found just this—almost. It was with this ideal room of her dreams in mind that Jane chose the articles of furniture that followed her to New York. She did what she afterwards advised every girl leaving home to work in a strange city to do: "Have a place of your own with your own things about you. Do not be content with the simpler, easier course of taking a room furnished

according to some other person's taste, personality and preference instead of your own. Picture your ideal room and then go forth to find it. If you are patient and persevering and know what you want you will be surprised to find how quickly you will realize your dream, at least in part."

Because Jane mentally furnished her room in New York before she ever left her southern home the furnishings she had crated and shipped looked almost as if bought for the room they eventually occupied. Jane never told all the experiences that befell her before she achieved the room that was a real home for herself and her friends for two happy years.

In order to get the room she wished Jane had to lease a whole apartment, not the typical small apartment in a big apartment house, but the top floor of a remodeled home located on the edge of Greenwich Village in that older section where the rooms were large with high ceilings and open fireplaces. Of course there were many inconveniences but two large rooms with two outside windows admitting fresh air and sunlight and the fireplace made up for many of them. The "apartment" also contained a kitchen and a bath, just the thing for Jane and the other Southern girl she persuaded to share it with her.

Each girl wished a room of her own so each furnished her room as a combined bedroom and sitting room. The two rooms were as different as the two girls who occupied them. As the rooms did not open into each other but into the bath between, and on the hall, there was no need for "harmony throughout" so desirable in the ordinary small apartment consisting of "parlor, bedroom and bath."

Jane had anticipated the fact that her one room must serve as bedroom, living room and sometimes dining room, therefore it must not look like a bedroom. So the things she took away from the old southern home and which kept her from feeling "homeless and forlorn," in the big city of so many thrills and so many heartaches, included: a four section mahogany bookcase and her favorite books, not forgetting her Thesaurus and other reference works; an old-fashioned chest of drawers, mahogany finish; a mahogany sewing table which had belonged to a great aunt and which later proved both useful and ornamental; a cedar chest; a box containing some odd pieces of china, a silver teapot and silver tray, and a box of favorite pictures, mostly photographs of famous places and paintings she had seen and admired on her first trip to Europe. These completed the items shipped. She had a queer feeling when the moving van drove off with what seemed furniture enough to fill a flat. She was starting forth with her household goods to build a new home in a new land.

The room into which these articles found their way was large, sunny and old-fashioned. It had white woodwork, walls painted buff, wood floors painted dark brown, and high ceilings.

In preparation for her venture in home making Jane had read before leaving home "Interior Decoration—Its Principles and Practice" by Frank Alvah Parsons, and "The Principles of Interior Decoration" by B. C. Jakway and later was to read many more books on this fascinating subject. So she knew that her mahogany furniture would look well against the buff colored walls and white woodwork, characteristic

of the old southern homes she knew so well. There was a charm about such a room that appealed to her southern soul.

She knew, too, that painted walls were not only sanitary but would make an excellent background for her pictures. As the walls were plain and of a neutral, though warm shade, she felt that she could gratify her love of color in the rug, the curtains and in the accessories which she intended to acquire.

"I must have light and color and sunshine or I shall perish, at least, I'll lose all my pep," she declared to Alice Calhoun, as the two looked over the apartment on the edge of Greenwich Village, which they subsequently leased.

They had practically decided to take the apartment before they left, so when Jane returned to the hotel where she was staying until she got permanently located she made out three lists: first, of the household goods she possessed; second, of additional things she would absolutely need; and third, a list of the things she wanted and intended to get gradually, as she could afford them.

Things she needed at once in order to make her room habitable and homelike were comparatively few, in view of the things sent from home and which were now reposing at a local storehouse. Afterwards she said she found an apartment in such a short time because she had to have a place into which she could move her furniture when it arrived because she could not afford to pay hotel bills and storage charges.

Before she shopped for the things she had to have she consulted her finances. The family had advanced her a small sum which she was to pay back

out of her salary in monthly installments. She used this advance to pay the first month's rent and to buy a daybed, chairs, a table, rug, curtains and draperies. Other things could wait.

After the rent, storage charges and moving expenses were paid she budgeted the rest and allowed half the sum remaining for the bed. Her mother had cautioned her to, "get a good bed with good springs and a good mattress, for as a third of your time will be spent in bed, or should be, it is important that the bed be comfortable and give you the rest you need."

She remembered this admonition when she went to buy her bed, which was to serve as a couch in the daytime and a bed at night. She looked first at the springs and the mattress and told the salesman that these things were more important to her than the style of the bed itself which she desired of good lines, good workmanship and of a dark color, preferably mahogany finish to go with her other furniture.

What she finally selected was a double daybed with the best spiral springs and best felt mattress in the house. The bed itself was of the simplest design to be obtained in the best quality of workmanship. Bed, mattress and springs cost her $75 which was $25 more than she had expected to pay, but then she admitted that she had had very little idea of the cost of furniture. This investment she never regretted. And when her mother came to visit her she was glad that she had gotten a good bed and a double bed which could be opened up for two when necessary or left as a single bed when desired. It proved a most satisfactory piece of furniture.

Having bought her bed it suddenly dawned on her that she had no bed clothing. Knowing that her mother had blankets, old-fashioned quilts, handwoven spreads or coverlets and numerous down pillows she sent a special delivery letter home asking for the loan of "just enough for one bed" and the things arrived by express in a very few days. As Jane unpacked them and mentally figured what they would have cost, —she had priced these things when she bought the four sheets and four pillow cases, the least she felt she could begin her housekeeping with,—she murmured aloud—"I am indeed lucky to be able to borrow these things from home and not have to buy everything at the start. Why it would take at least a thousand dollars and probably more to buy all the things I have in just this one room!" She now realized how lovely were some of the pieces she had brought from home.

Jane had moved in the very day the bed had arrived. The first night Jane slept under the new sheets. They were very stiff and cold, which made the steamer rug, the only covering she had, quite acceptable. Her pleasure deepened as she unpacked first, a pair of wool blankets, white with a blue border; next, a blue and white quilt and then one of those hand-woven wool coverlets still obtainable from arts and crafts shops where mountain handicraft work is featured. Jane had loved the deep rich coloring of this prized "piece" that had once belonged to a great aunt and was one of the family treasures. How good of her mother to remember she liked it and send it to her. It should be the motif for her room, the thing around which she would weave her color scheme, for as soon as she saw

it she knew that she would use it as a couch cover. It would harmonize beautifully with the mahogany furniture and she would see that the rug and draperies harmonized with it. She breathed another happy little prayer of thanksgiving because she had not yet bought the rug and draperies. A rug she would get to-morrow for she hated the rough and uneven floors. The color fortunately was all right, being a very dark mahogany, several shades darker than the furniture. The cedar chest, which was a little bright in color, she covered with the steamer rug, turning out the solid blue side, a nice dark blue, darker than the blue in the couch cover.

The rug caused her considerable anxiety. What she finally selected was a 9x12 Axminster, made in America, but of a Chinese pattern, a copy of one of the Chinese importations so popular at the time. The blues and yellows and tans and reddish-browns in the rug delighted her. It was probably not the rug the experienced decorator would have chosen for the room but the conventional design and the rich but subdued colors and the fact that it looked different from most of the other rugs within her reach made her choose it and she was never sorry, not even when she moved into a bigger place and took the rug with her.

The curtains also caused much thought. She had paid so much for the bed and the rug and for the two Windsor chairs that she had to economize on draperies. As the room was to look like a sitting room and not a bedroom, and as it could not possibly be a formal living room, but a very informal one, Jane felt she could let herself go in the draperies and gratify her love of color. She had told Alice that she loved bright

colors. "I have never grown up in that respect. I still love the yellows and reds and pinks and purples I loved when a child," she confessed as the two girls discussed their respective rooms in one of the very few spare moments they had for visiting.

So Alice was not surprised when Jane invited her to behold the ecru net scrim curtains over which were hung cretonne side curtains of a rich design, the prevailing color being blue but with a large design in reds and tans, all of which harmonized surprisingly well with the rug and the couch cover and gave the room a character it had hitherto lacked.

In the busy days that followed Jane gradually acquired some, not all, of the accessories she had listed under "Things I should LIKE to have."

Beside the fireplace was a big comfortable arm chair in dark leather which suited the big man who had become a rather frequent visitor at Jane's apartment. Over the mantel Jane had placed a picture which, as she sensed at that time and later knew, keyed the whole room. It was a poster picture in rich colors, a picture she had never dared to hang in the house back home for it did not fit in any of the rooms but it did fit here. It somehow seemed to make the hangings and the rugs and the couch cover and everything in the room akin. She never could explain it but she knew that picture belonged in that room. She never used it again but how she did enjoy it there!

"The mantel," said Jane, "I shall keep bare. It will be a convenient place to lay things temporarily and besides," she added, looking at the picture again, "nothing will go very well with my pet picture, except two candlesticks." And two brass candlesticks with blue

wax candles, which were frequently replaced, for Jane loved the mixture of fire light and candle light when she entertained guests, were the only ornaments that ever adorned that particular mantel.

The picture was oval, the only curved object in the room so one day Jane, with that feeling for things that prevented her from making numerous mistakes, brought home a round bowl for flowers and filled it with stiff little yellow asters, which Alice remarked she would never have thought of buying, but which she admitted "didn't look really bad." The bowl found its way to the top of the bookcase and on dull rainy days some bright colored flowers were always to be found in it. "They cheer me up" said Jane, "and that is the mission of flowers to me. I think we should stop considering them as luxuries. At times I find them a real necessity."

Gradually other accessories were added, first an end table to hold books and magazines. By day it stood at the end of the couch, which faced the fireplace and by night was moved to the side of the very comfortable bed. Jane longed for two old blue Chinese vases of the same shade of blue as in the Chinese rug to place beside her hearth but those she wanted were far beyond her pocket book. She had seen them in a window on Fifth Avenue and when they disappeared from the window she ventured inside and asked the price which was only a hundred dollars more than she had expected it to be! So she gave up hope of ever possessing them but she felt they belonged to her room and mentally pictured them one on each side of her fireplace and got a certain joy from this mental ownership.

This experience, however, made Jane feel that she was growing and her tastes improving. She would stop in front of furniture windows and study line and texture. At lunch time she would occasionally slip into one of the big stores to see special exhibits of furnished rooms, which though in good taste and offering excellent suggestions to the unimaginative, rarely appealed to Jane who felt they lacked individuality. Of course they would and Jane was fair enough to admit that the store decorators could not be expected to furnish the intimate touches that must be added by the individuals living in the home.

Old friends from the South Jane found living in and near New York and the new friends she made who came to her apartment found there a rare charm. The Southern colonial mahogany furniture of good lines and workmanship spoke of Jane's ancestry, and the bright colors found in the hangings and the candles and the sofa pillows, of vivid, bright solid colors and the brilliant oval picture over the fireplace struck a note of youth and gayety and spoke eloquently of the spirit of the girl from the old South who dared to come alone to New York to make her own way in the world because she felt there was something more in life than parties and visiting and being visited, delightful as these had been. The room with its solid old mahogany furniture, its hand woven couch cover that suggested ancestors, and the gay cretonne hangings and accessories that suggested youth, made a fitting setting for Jane and her friends.

But satisfying as it was there were times when Jane immensely enjoyed a visit to Alice in her room

which was so different but equally expressive of the personality of the occupant.

Alice's room lacked the substantial qualities that Jane's possessed. To even the casual observer it was a much less expensive room than Jane's but it had a charm of its own that was at once apparent.

Alice had come to New York to study music and was living on an allowance. She had been living in a furnished room for which she was paying twelve dollars a week when Jane found her. She was practicing on a rented piano, to which some of the other roomers objected, so Alice was delighted at the idea of an apartment for two where she could be her own boss. Her problem was how to furnish a room out of her allowance for she felt it would not be fair to those at home to ask for more at this time. She finally decided that she could furnish her room gradually out of what she could save in rent and food. Although not the domestic, home-loving type that Jane was Alice could do wonderful things with a needle, which Jane couldn't. Her previous year in New York and her constant association with other music students had taught her how to shop and how to invest her money instead of simply spending it. This knowledge stood her in good stead when it came to furnishing her room.

By taking the money she had been saving towards a fur coat and her birthday money she was able to buy the essentials.

A bed and a chair were Alice's first purchases. Not being able to afford a daybed like Jane's and yet realizing the importance of good springs and good mattresses she got a woven wire bedspring, proper

size for a single bed and had it mounted on wooden feet. Next she bought one of the less expensive felt mattresses which would give at least two years of good service and "by that time I'll be earning some money and can buy a better one," she told Jane. Sheets and two army blankets, secured at a bargain sale, comprised her bedding. One of the blankets extended full size, was used as a temporary couch cover. Two pillows covered with black sateen, one piped in red, served as couch pillows by day and over them pillow cases were slipped at night.

In renting her piano she had insisted on having one of dark finish and by paying a little more for it got about what she wanted. The piano was the keynote of her room. It occupied the best place because at it she would spend the greater part of her time. It was the thing in which she was most interested, for which she was in New York. No ornaments graced her piano, or ever should, she told Jane. A place to keep her music was almost as essential as the piano and the bed, pardon us—couch, for it looked very couch-like as soon as a cretonne couch cover with frilled valance to match the hangings concealed the army blanket which now served duty as plain cover.

But before the hangings were secured—they were bought with her Christmas money,—a very plain but solid and substantial music cabinet of wood as dark as the piano was added. On the top of this she kept her magazines. Alice shopped for that music cabinet for she wanted something with good strong legs that would not fall apart at the weight they must carry. Music is heavy and music cabinets of the best

workmanship are designed mainly for the homes of the rich so all her ability as a shopper and some native ingenuity were required to get the kind of cabinet she wanted at a price she could afford. When this was done she had very little left for a table and chairs without which no room intended for a living room is complete.

She bethought herself of kitchen furniture. Some art students she knew had done wonderful things by painting kitchen furniture in an attractive hue. So a kitchen table with a drawer in it, a bench which would slip beneath it and two chairs also in unfinished wood were the last of her initial purchases of "absolute necessities," except for some cans of blue paint and a paint brush.

Alice's favorite color was blue. Her eyes were also blue and she believed her friends when they told her that blue was her color. Her room was a bit smaller than Jane's, but it got more sunlight. With the white woodwork and buff colored walls and light ceiling Alice knew she could safely indulge in her passion for blue. So the table, bench and chairs were painted a bright but pleasing peacock blue. Later she added a decorative stenciled border of morning glories which harmonized with the blue, black and yellow cretonne used for draperies. The furniture also harmonized with the couch cover and with the black pillows on the couch to which later a third pillow in dull red was added. Inexpensive glass candlesticks holding red candles graced the mantel and gave that added note of color which the room needed to complete its charm.

One small rug was placed before the couch and later another before the hearth.

These were inexpensive rag rugs, one solid blue and the other blue and white with a thread of black.

When the rugs had been achieved Alice was very proud of her studio as she always called it. It really had a studio air about it. She decided to have a little Sunday afternoon tea at which fellow music students were the guests. The first arrivals marveled and exclaimed and one burst forth enviously—"How lucky you are,—I wish I could afford to furnish a room of my own."

"You can," said Alice, "out of your allowance if you really want a studio enough to give up a fur coat and other things you want for it. That is what I did. It all depends on what you want most."

With this sage remark Alice tossed her bobbed head and showed the girls some of the mysteries of the studio.

"This table is my pride and joy. I insisted on having a kitchen table with two drawers in it, one for toilet articles and one for silver. I wanted the table long and narrow to serve as buffet by day, library table in the evening and in the morning as a dressing table." Here Alice opened the drawers and pointed to the neat array of toilet articles in one compartment. "Some day I'll have a mirror above it, at present I use my hand mirror."

"My, how neat you have become," commented one of the girls.

"I have to be," laughed Alice. "When one room has to serve as living room, dining room and bedroom, you

have to keep things out of sight, and you must have system and order to find them."

When the laughter had subsided at this explanation Alice opened the other drawer. "This is my linen closet, and sideboard combination," and she pointed to the luncheon doilies and table runners and silver, taking out a half dozen spoons as she spoke.

For the tea she had borrowed Jane's silver teapot and confessed to the borrowing, for such evidence of unsuspected wealth excited comment which ceased at the true explanation. The teacups and saucers brought forth well deserved praise. There were six of them, each in a different color—yellow, light blue, dark blue, lavender, red and green.

"The two blue ones are mine," confessed Alice, "and the others I borrowed from Jane. I found them in a little Chinese shop and when Jane saw mine she decided she wanted some to match her room and suggested that by getting the same china but in different colors we could borrow from each other when we had company."

As there were only six guests, including Jane and Alice at this first tea party, all were invited to gather around the table which was moved out into the middle of the floor. The bench that was a kitchen bench in the store, a boudoir bench in the mornings, now became a settle and accommodated two of the girls. The piano bench accommodated two more and the two wooden chairs, with their blue dresses on made seats for six. One of the chairs was a small table-settle-chair.

"We might have moved the table to the couch," said Alice, "but I did not know where I would move the coats and hats if I did," she added candidly.

It was a merry tea party. The talk drifted to concerts and theaters and study and work and back again to Alice's "studio," and its attractive furnishings.

"But you should see Jane's room," exclaimed Alice. "She really knows something about Interior Decorating and has read so many books on the subject—I would not be surprised if some day she wrote a book about it herself, she has such wonderful ideas of her own."

Jane hastened to disclaim "the wonderful ideas." "I only know what all of you know who have read or studied Principles of Home Furnishing," she explained. "Most of the writers seem to agree on the fundamentals. There are a few general principles every one should know and apply. The *way* we apply them shows our knowledge and good judgment and good taste or our lack of it. But the wonderful and interesting thing about it is the more I try to apply these general principles, the more I study and observe, the more fascinating it becomes and I feel I am learning so much. Why, I am interested in things I was never interested in before. I observe much more carefully the homes of my friends. I am beginning to learn not only what I like but why I like it and to find that some things I used to think all right no longer appeal to me because I now want something better. Line and color, particularly color, interest me particularly."

Jane's face was aglow with her enthusiasm. She had the attention now of all the girls, one of whom inquired—"What are some of these principles of interior decorating you say are so simple and that every one knows or should know. I confess it is a subject about which I know absolutely nothing and in which

I have not been particularly interested until now, but I should certainly like a little place like this and if it is as simple as you and Alice say I shall begin to-day to save for a place of my own."

Jane needed no more encouragement. The subject was so new to her and she was so filled with the joy of new found knowledge which she had practically applied that she had all the zeal of a convert to a new cause who finds other possible converts at hand.

"I have made out a list of what I call 'General Principles.' These I have tried to apply here and these I shall use if I ever have a house of my own. Wait a moment and I will get them and read them to you if you are really interested."

She hardly waited for the assurance of the guests before she was off to her room and back again with her list. Here it is.

General Principles of Interior Decorating

1. Have a theme and follow it.
2. Elements in a room should balance. There should be unity throughout the house and in each individual room.
3. Not only must there be harmony in colors used in the decorative scheme but also harmony in line, form and texture.
4. Have a color chord. Adapt the color scheme to the *use* of the rooms.
5. Remember that the fundamental idea of a room is function and fitness. It should combine beauty and utility. Three factors to be considered in planning the general scheme are: the size and physical characteristics

of each room; making the furniture fit the house and the people who live in it; selecting and combining furnishings to make a harmonious whole.

6. Begin with the background. See that floor, walls, woodwork and ceiling are right. Then concentrate on the hangings and rugs, next on the furniture and lastly on the decorative material.

7. Visualize each room and mentally furnish it before purchasing any article to go into it.

8. Floors should be darker in value than the woodwork or the walls, and walls darker than the ceiling.

9. Observe a definite relationship between figured areas and plain areas. Do not have pattern in everything. When strong pattern is used secure relief by plain or subdued patterns. Leave some plain wall or floor spaces to rest the eye.

10. When upholstery is patterned use plain rug or one with small pattern. Don't use patterns in walls, draperies, upholstery and floor covering. The rule is where two are figured the other two should be plain.

11. To make a small dark room seem larger and lighter use light cool colors and long vertical lines instead of horizontal ones.

12. To make a large room seem smaller, lower the ceiling and make use of horizontal lines. Also use warm rich and dark colors. Short curtains, or long curtains tied back also help.

13. Rules for curtains—In formal rooms, richly furnished full length draperies are suitable. Long straight draperies are also used in rooms with low ceilings. For simple rooms or rooms with high ceilings use short curtains that end at the sill. Use thin single curtains when the room is dark or small and all the

light possible is needed. Double curtains may be used in large formal rooms and in light, airy rooms to regulate the light.

14. Relationship should be observed in consistent shapes and sizes. An oval or curved object should be related to other oval or curved objects and not be left entirely isolated in a room where all other lines are straight.

15. A room and everything in it should be considered as a background for the people who use it. Patterns and motifs in wall paper, rugs, draperies and upholstery should not compete with persons.

16. Do not mix the costly with the cheap.

17. Simplicity is a virtue. There are too many rather than too few things in the average house and the average room. Don't add a lot of useless accessories. Don't keep a lot of trash for sentimental reasons. In buying or keeping accessories ask—Does it justify itself? Is it worth dusting?

18. Keep to a given scale. As a general rule the scale of all forms,—rugs, furniture, pictures, lamps, vases, textile patterns, etc., will be increased directly with the size of the room.

19. Eliminate the ugly and the unessential. Replace the medium with something better. Make your home better and better every day in every way.

"These are what I call my principles," concluded Jane looking up from the list to find five interested pairs of eyes upon her.

"I would like to have a copy of those principles," said the girl who was going to begin to-day to save for a place of her own.

"I shall put them in the book that Alice says I am

going to write and I shall expect all of you to buy a copy," said Jane mischievously and added more seriously. "But of course I'll type a copy of these if you like. They are points I have found most helpful as a guide. I have a few quotations here from some of the more prominent writers on the subject which you may like also to have."

"Read them," chorused the girls, and Jane read:

From *"Principles of Interior Decoration"* by B. C. Jakway:

"Interior Decoration takes lines, shapes, colors and textures,—or more concretely, rugs, papers, fabrics, furniture, pictures, statuary, pottery and lamps,—and so arranges and combines them in a given space that each is helpful to all the rest.

"One who sets out to furnish a given house for a given family faces a three-fold problem—(1) He must select and arrange in the house such things as suit the age, sex and temperament of the individual members, meet their needs, express their tastes and aspirations and fit their purse. (2) He must see that the things selected suit the house itself in scale, coloring and style. (3) These must be not only suitable but intrinsically goodlooking and must combine to form a harmonious and beautiful whole."

From *"Interior Decoration—Its Principles and Practice"* by Frank Alvah Parsons:

"First requisites of a house are physical and mental comfort. The problem of decorating a room takes into account its function and the function of each object

used in its furnishing and includes such a choice and arrangement of these objects as will result in a decorative unit adequately expressed.

"Nothing is more personal than color and nothing admits of expressing personality with clearer or more manifest charm. Color is a most pleasing means of expressing ideas. Of all language forms it is the most abused. Full intense color is the loudest, strongest, most forceful appeal of the idea for which it stands. It should be reserved for the few things one wishes to make emphatic in any scheme of color composition. Without color there is no form.

"Design or composition includes, then, the choice and arrangement of colors, forms and lines with a unit as a desired result.

"*Form* is the result of structural lines of certain kinds used in certain combinations to represent individual ideas.

"Whatever is used should be either structurally in harmony with all the other objects, or there should be few enough articles nonstructurally related to make it possible to grasp the feeling of the room.

"Learn what things are harmonious. One improves his taste by the habitual choice and use of the best within his knowledge. Be willing to go without rather than have a bad thing and one will grow in good taste."

From the chapter on *"Color in the Home"* in the book *"Color in Every-day Life,"* by Louis Weinberg:

"The choice of a color scheme involves the following considerations: The color scheme should be practical; should be pleasant and stimulate the eye agree-

ably and should add to the interest and agreeableness of the object decorated; the eye as well as the mind should be pleased.

"Objects of humble use should be decorated with humble colors which are quiet and dull. Colors must be suited to the purpose of the object decorated. They must be suited to the material and to the technique which it enforces, and to the shape and construction of the object. Colors may suggest emotions or associations in harmony with the function of the room."

From *"The House Beautiful and Useful"* by J. H. Elder-Duncan:

"House decoration implies an organic scheme of color, form, and proportion to bring all parts and appointments of a room into harmonious relation with each other. The success of any scheme depends upon its own beauty and artistic fitness, irrespective of any other considerations. The sin of over-furnishing is a common one. All the various articles and furniture should be subordinated to a general atmosphere in which no one feature is predominant."

From *"Be Your Own Decorator"* by Emily Burbank:

"The impression any room makes on those entering it depends on three things, (1) harmonious coloring—colors that do not clash; (2) balance—the result of properly distributing large or permanent pieces of furniture; (3) careful placing of each piece of furniture so that it can fulfill the purpose for which it was

made. The fascination of house decoration lies in the infinite variety to be had within the laws governing it."

As Jane concluded her reading one of the girls arose saying, "Well, I hate to tear myself away for fear I shall miss something. I certainly have learned much but I must hurry to my hall bedroom and decorate myself for an evening engagement and when I have a home of my own to decorate Jane's book should be out and if she will promise to put into it what she has just read us I'll not only buy a copy and use it but will give it as a wedding or birthday present to my friends married or single."

As the last guest departed Alice turned to Jane. "I think the first tea in my own studio was quite a success, thanks to you, Jane. It is nice, isn't it to have a place all your own?"

Jane nodded assent, and added, with a dreamy look in her eyes, "I believe every real woman, married or single wants a home of her own and she ought to have it. Some day, I—" and her voice trailed off into silence, but Alice was too busy putting things to rights to notice it. Suddenly Jane sprang to her feet, apologetically saying—"I'll help you and then I must hurry to decorate myself, for I, too, have a date to-night."

II

HARMONY

FURNISHING THE APARTMENT

JANE'S date that night was full of significance. It was with John Norton, the big man for whom the big armchair near the fireplace had found its way into Jane's apartment.

Perhaps it was because of the conversation over the tea cups on Interior Decoration, or perhaps it was John's remark on arrival,—"This is the cosiest, most homelike place I have struck since I left my old home in Tennessee," but whatever the cause the conversation drifted to homes and what a wonderful thing it was to have a home of one's own. Before the evening was over John had told Jane his hope and dream of a home with her its presiding genius; and Jane had replied, with that fearless modern frankness that can be quite adorable, that it would be rather a wonderful thing to make a home for a man who would appreciate it, but it was something that could not be done in a hurry. A home, Jane insisted, was something to dream of, to plan and work for. To make a home that would fit two people with differing tastes and personalities would require thought and care and study—and perhaps prayer, Jane had added softly, to herself,

but not so softly but that John caught it, which made him love her the more.

Now this is not the story of Jane's adventures in New York, nor the story of her courtship and marriage, all of which would make a most entertaining novel, but it is the story of how Jane and some of her friends solved some of their problems of home making, and their problems are to a large extent everybody's problems.

Though tempted to wander off the path we have set ourselves, this chronicle will deal with Jane's and John's conversations on home making, of their dreams and plans and practical problems and how they solved them.

That first discussion was mostly on the wonder and joy of having a home of one's own and of what a real home might be with the right person. In subsequent discussions Jane discovered that John had some very definite ideas of his own on what a home should be. His ideas were bigger and grander than those of Jane, who was a practical soul and believed that though it was right to dream of what you would like to have, and to work to make that dream come true, it was better not to want too many things you knew you could not have.

"We must begin on a very simple scale," said Jane, when matters had come to the point where John had won his point that they should not wait until they could build and go into a home of their own immediately but should start housekeeping in an apartment in New York.

"We shall have every evening together to plan for the home we shall eventually build," he pleaded.

Jane had finally agreed that it was quite feasible for her to give up the apartment she had and take one with John. She knew that any number of Alice's girl friends would be only too glad to fall heir to her part of the apartment. But on one thing she was firm. If she consented to marry John in the near future and start housekeeping in a small apartment she must be allowed to keep on with her work. Together they would save for the home they would own. As it was to be Jane's home as much as John's she insisted that the partnership should be a real one in every way. John was making an average salary of the average young Southerner who is working his way to the top. He was with a big concern and hoped within the next few years to be made branch manager of one of the southern offices. Although he and Jane were enjoying New York and their work, which, because of the keen competition, called forth the best in them, they both dreamed of a home in the South some day. "But home is not a question of location or of four walls, but of the spirit that abides within," John had said in the days of courtship and had added softly, "where you are is home for me, Jane."

So one day in late summer Jane and John were married and life began all over again for them. But long before the wedding Jane and John had ceased to discuss house and had begun to discuss apartment. Every Sunday they looked over the advertisements of "Unfurnished apartments to let" and went to see the most promising ones. There were plenty of unfurnished apartments, but to get what they wanted, where they wanted it, for a price they thought they could afford, was the big problem.

They agreed that the conventional apartment of parlor, dining room, bedroom, bath and kitchenette would do to start with. Jane realized that her problem now was different from that of two girls each wanting a separate room of her own. Many apartments they visited were much too small for a big man like John. He looked dwarfed in them. Finally, by going out where new apartments were being built they found, not just what they wanted, but what would do very nicely and as it was only a few dollars more a month than they had agreed they could afford, they decided to take it.

They made a budget—two budgets—one for running expenses which included rent, plus light and gas, food, clothes, laundry, incidentals and amusements.

Then there was another budget which concerned itself with moving and furnishing the new apartment.

They made three lists,—(1) what we have, (2) what we need, (3) what we want.

The first list included all the furniture in Jane's room—daybed, chest of drawers, sewing table, desk, cedar chest, chairs, a rug—and John's Victrola and radio set in a dark cabinet, and his books and clothing.

When they returned from viewing the apartment they eventually leased they made a rough drawing of the floor plan and placed in it the furniture they had, and noted the pieces they intended to buy.

John had called Jane's attention to the size of the sitting room, a large outside room with a fireplace containing a radiant fire heater, the next best thing to a real fireplace where one could burn wood as in Jane's old apartment, and to the shower in the bathroom and

the built-in accessories, which included a place for John to hang his razor strop. And Jane had called attention to the painted walls of neutral gray, to the hard wood floors, to the floor plugs in every room to which either lamps or a vacuum cleaner could be attached, and to the plug in the bathroom beside the mirror for Jane's electric curler.

Jane knew that any furniture could be used with plain painted walls of neutral gray, particularly when the woodwork was also of a somewhat darker gray. The man who showed them the apartment was so proud of the hardwood floors that Jane had not the heart to tell him she would like hers a darker tone but thought perhaps she could manage about that later. She had been reading and studying and observing and knew the importance of floors and floor covering and the necessity of having a correct background. She would have preferred walls of old ivory for the mahogany furniture which she was tempted to ship back to the old home place. But she and John would have sufficient expenses getting started and did not want to buy anything they did not really need at first; and when they bought they must not forget the home they intended to build some day.

When the three lists had been made out—what they had, what they needed, and what they wanted—Jane took the second list and went shopping.

She had already mentally furnished the bedroom in the new apartment with the blue and tan rug with a Chinese design, and the daybed. She would have preferred twin beds, but they would have to wait until they got a larger apartment or their own home. She had also decided that John should have the lovely old

chest of drawers for his possessions. The same oblong mirror, wider than it was tall, that she had gotten for her first furnished room, would do nicely. So would the two mahogany chairs, one with wooden seat and the other a rush seat. The sewing stand could still serve for magazines and a reading lamp.

For the bedroom she would need comparatively few things. Her list included a "Vanity" for herself and curtains of ecru voile, daintily hemstitched, the color to harmonize with the yellow tones in the rug. It would be a bedroom which would be almost more masculine than feminine and therefore John would feel at home in it, which was what she wanted.

Jane remembered having read that rooms should serve as backgrounds for the people in them. Where she had only herself to think of and a background which would suit her, now there was another person to consider, and John was not just the ordinary or average man. He was above the average in every way,—a broad shouldered six footer with dark hair and eyes, rather inclined towards the slender, well knit and muscular,—a splendid specimen of physical manhood.

Jane was of medium height, with large gray eyes and long curling lashes, which caused many people to call her a beauty. She had a lithe, graceful figure and was a happy combination of the old-fashioned girl and the modern young woman in business—happy except when the conflicting elements caused Jane some exciting moments. It was the old-fashioned part that caused her to ship her household goods to New York and the modern part that took her there and kept her at work

even after she had married a rising young man like John.

Though she loved the bits of old furniture she had brought with her she loved them, first, because they were intrinsically good and, secondly, because of the sentiment attached to them. Things, particularly furniture, failed to interest her merely because they were old. They had to have some other claim to attention.

One day she drifted into one of those little antique shops so numerous on side streets, thinking that perhaps she could find some chairs and small tables for the living room, and found herself almost bursting with laughter by the time she finally got away from the young woman who insisted on selling her an old battered, worn out, broken down, faded brocaded chair for which she only wanted $109. Unsteady looking tables that would have to be completely gone over before they would be of any service were three times as much as good modern types in excellent design that she had priced at the furniture stores.

In relating her experience to John that night Jane remarked—"No antiques for me, at least not until I know real values both in design and workmanship."

John had answered that he had always been afraid of the darned stuff, and added with a relieved sigh, "I was afraid you would go in for that kind of stuff." To which Jane replied, "We'll keep to the modern things for the most part, though I have seen some lovely places at home beautifully furnished in old Colonial furniture with everything in harmony. Everything depends upon harmony."

"Just what do you mean by harmony?" asked John.

"Well, I mean fitness, suitability," said Jane slowly.

"But wait a moment, Professor Jakway expresses it better than I can." Saying which she hurried to the desk where she kept her references and brought forth her notes on Interior Decoration. This conversation took place while Jane and John were mentally furnishing the apartment they had leased and were busy making a list of the items of furniture they would have to buy. Jane had insisted that what they bought must harmonize with the things they had and with the apartment and with themselves. So the discussion was a most timely one.

" 'When we say that things harmonize,' " read Jane, " 'we mean that they possess in some degree a common significance and therefore concur in the expression of a common idea. A small, bright rug for example, destroys the idea of repose and tranquillity given by a long, low sofa. Decide upon a dominant idea. It may be gay, grave, bright or somber, dignified, sumptuous, simple, informal, stately, dainty. A room, moreover, must be a sympathetic and pleasing background for the people who use it. For this reason its emotional quality must not be too strongly emphasized lest there be lack of harmony with the changing moods of its occupants.' "

At this Jane looked up from her reading to remark mischievously, "Think how out of harmony *you* would feel with the dainty fragile gilt brocaded furniture of the French Renaissance, while on the other hand some of the dignified ugliness of the Victorian period would tempt *me* to turn Bohemian in sheer revolt."

Without waiting for a reply from John, Jane continued reading from her notes: " 'Every room should have atmosphere and the atmosphere should be in

harmony with the purpose to which the room is devoted. An atmosphere of dignity is in harmony with the function of a reception hall, but not with that of a child's playroom. The hushed and tranquil atmosphere desirable in a library, if duplicated in the dining-room, would make the most elaborate banquet a failure, while the brilliancy and animation which characterizes a well-appointed ballroom would be fatal to the repose for which the sleeping-room is designed.'

"That last was from Winifred Fales, but they all agree that harmony is essential. Listen to what Mr. Parsons says on the subject: 'Whatever is used should either be structurally in harmony with all the other objects, or there should be few enough articles non-structurally related to make it possible to grasp the feeling of the room.'

"He goes on to say," added Jane, "that there must be harmony in sizes, shapes, motifs and textures. I wonder if we shall be able to keep all these principles in mind in furnishing our apartment. Let's see how many we can apply in furnishing our living room."

"The living room and bedroom were both considerably larger than the dining room," remarked John, irrelevantly.

"Practically all of my furniture can be used in the bedroom," replied Jane, following his line of thought. "This will enable us to buy new furniture for the living room, which will be the most important room of all. It will be the room in which we will spend the greater part of our waking hours and the room in which we shall receive our friends, and by which we shall be judged. In buying new things we have at least five things to consider—(1) furniture that is good in it-

self, (2) furniture that harmonizes with what we have (3) that is suited to the size and purpose of the room itself, (4) it must suit us and (5) it must be usable somewhere in the house we hope to have."

Jane's tentative list of things needed for the living room included a conventional three piece living room set of mohair or velour, a secretary, with chair to match, an end table, a book and magazine rack and perhaps a third table. "We shall not have a library table until we have a library," said Jane. John looked doubtful but felt so ignorant of the subject of house furnishing that he decided to say nothing—yet.

So the next day, armed with her list, Jane went shopping. She told the clerk in the first furniture store she had selected to visit that her living room was in gray and she thought she wanted to furnish it in blue and old rose and was shown three piece sets in blue velour, in rose, mulberry and gold velour, in blue mohair, in taupe and blue mohair, and taupe and old rose mohair, and several two piece sets.

"What is the difference between mohair and velour? At first glance they look very much alike to me," she inquired of the courteous salesman, who explained that the difference was largely in texture, adding that the velour being of silk finish was richer looking but the mohair, being of wool finish was said to wear better. Jane, practical soul that she was, finally decided on a two piece mohair set in taupe and old rose. She selected a set of brown toned mahogany, Sheraton design and chose a bed davenport. She discovered that she could get a bed davenport for very little more than a couch davenport, and got it. The spirit of old-fashioned southern hospitality which, however, is not

confined to the south, made her feel that she must have a place for her relatives or John's whenever they wanted to visit them. Prices quoted her for three piece sets, consisting of davenport, a winged chair and one arm chair ranged from $250 to $650; two piece sets were about one hundred dollars less.

Before starting forth she had decided on blue and old rose, but the taupe was so rich and soft and appealing looking and the Wilton rugs she looked at were so lovely in taupe, old rose and blue she decided on the taupe set. It was not so cold looking as the blue and she wanted her living room to be warm and inviting.

The rugs were almost as fascinating to select as the furniture and the salesman in this department as helpful as in the furniture rooms. When she hesitated between a wonderful new patterned rug with plain center of taupe and a large corner design in taupe, and lavender, and a Wilton in taupe and blue in an Anglo-Persian pattern and another Wilton in taupe, blue and old rose of conventional design, the salesman remarked—"If in doubt I suggest you take the conventional design in taupe, blue and old rose for our decorators say it will harmonize with almost any type of room or furniture. The colors are rich but subdued and the pattern unobtrusive." And Jane decided that it would make a splendid background for her furniture. It was a rug she would not hesitate to walk on as she might the lovely one with the large corner design which the furniture would probably hide. She really felt she could have let herself go in the rug both as far as color and design were concerned because the walls were a plain neutral gray, the furniture of a conventional design and her curtains of old rose silk mar-

quisette over the entire window with no over draperies. An informal but cheery and most livable living room to which she would give character by the use of well chosen ornaments, not more than two of some vivid contrasting color. She mentally pictured a vase of flowers, which would vary with time, occasion and mood and a black table lamp with a green shade.

When finally they moved in, the living room looked all that she had hoped it would look and moreover it was eminently comfortable. The davenport was not placed in front of the fireplace but beside it with an end table between it and the wall for book or magazine or smoking material. The arm chair was nearby facing the fireplace, on the other side of which was the leather chair, making a group that always attracted occupants. Between the davenport and arm chair was usually to be found Jane's sewing table which had found its way into the living room and seemed to belong there because it was a beautiful and useful bit of furniture. The two drawers were spacious enough to keep all sewing articles out of sight when not in use and the top was reserved as a place for the book or magazine she might be reading. As Jane usually sat at this end of the davenport or in the arm chair "her table" was always at hand.

John's favorite chair was the old leather one, which had associations and was extremely comfortable. Hadn't Jane bought it expressly for him when he first began calling on her regularly? She had noticed how uncomfortable he felt in the feminine chairs in her attractive "Village" apartment. He believed that the big leather chair had had something to do with his falling in love with Jane. It was tangible evidence of

her thoughtfulness for others, her quick perception, her desire to make those about her comfortable, happy and contented.

It was not long before a drop leaf table with one drawer made its appearance. This was placed against the wall with a mirror above it. John found it convenient for papers and magazines. Guests who occupied the davenport bed found it an excellent dressing table. The mirror had been placed so that a person standing in front of it received the light from a nearby window and Jane found herself stopping for a last look at herself in this particular mirror before leaving the house. The drop leaf table served for card games. Pencil and bridge score were kept in the small drawer, except when it was used as a dressing table. And the bridge lamp served John for reading. John called this his "cosy corner," though it really wasn't a corner at all, for that was occupied by the secretary which served John as desk and bookcase. In order to make the large pieces of furniture in the room balance and to keep the room from looking over heavy around the fireplace Jane had placed the secretary at the far end of the room with a floor lamp beside it so John could work there in comfort when he had home work to do.

Jane had given much thought to the arrangement of the furniture in the living room. The wall spaces and the big stationary pieces of furniture had to be considered in relation to each other. Her wall spaces were cut into by windows and doors and were not evenly divided, so she placed against the longest wall spaces the largest pieces of furniture,—the secretary, the bookcase, the Victrola, and in the smaller spaces the radio

cabinet with groups of chairs and tables to relieve the stiffness. Jane waited until she found where she and John and the most frequent of their guests tended to group themselves and attempted to group the chairs accordingly. The result was one group around the fireplace and another group around the window near which sat the radio cabinet. This was a sunny desirable spot for reading or sewing during the daylight hours and the favored spot when a good radio program was on the air.

Jane soon discovered other chairs were needed, and added two tall straight backed chairs with rush seats and a small arm chair in old rose. She was tempted to get a damask chair that appealed to her but remembered that one of the rules was not to mix too many textures in the same room and so forbore and contented herself with plain striped mohair.

The most comfortable chair in the whole room and the favorite was the old arm chair of dull leather that had made its appearance in Jane's first apartment soon after John became a visitor there and which was now "John's chair." Both would have voted to keep that chair because of its association even if it had been hideous. Jane had cause throughout her married life to be thankful that she had made the sacrifices necessary to get a really good chair both in line and material instead of an inferior one which she had almost purchased because it was nearer the price she intended to pay.

In planning the dining room, the smallest and darkest room in the apartment, Jane had first thought she wanted a painted cottage breakfast room set in a light color.

"If I get painted furniture it can be repainted in a

different color for the breakfast room in our house, and a small set consisting of a table, four chairs and a small serving table are all the room will hold," she had told John who was skeptical concerning cottage furniture in a New York apartment.

In the shops the bright colored sets of breakfast room furniture shown her appealed to her love of color but somehow they did not seem to fit the apartment. They were not harmonious. They were in too great contrast with the furniture in the living room, not on the same scale. Yet they were lovely in themselves and so reasonable—a set consisting of four chairs and a drop table measuring 36x45 when open could be had in light gray and light blue, or old ivory and sky blue, or mahogany enamel and gold, for $75. A five piece set, walnut finish with flower design, came to $102 and included the server.

Jane's candor in telling the accommodating salesman that she had thought she wanted a breakfast set for her small dining room in a four room apartment but now that she saw it she feared it would not harmonize with her other possessions brought forth the suggestion from him that she use a gateleg table with four Windsor chairs. A small table and small chairs later could be used in almost any room in the new house which she had mentioned.

She found that genuine mahogany or walnut gateleg tables with four Windsor chairs with rush seats, which she much preferred to hard wooden seats, would come to about $150. The gateleg table she particularly liked was priced to her at $66 and the chairs at $21 each. She knew of course they could be obtained for less and also that there were tables and chairs which were not

mahogany but "mahogany finish" for as low as $10 each. These would give fair service but as all her possessions were genuine old mahogany or walnut it was incumbent upon her to keep things "in scale." She disliked the idea of putting a cheap imitation mahogany table in the same room with her great aunt's genuine mahogany sewing table. One either had to live up to one's ancestors or else begin anew on an entirely different scale. Old furniture had its responsibilities,—if good, one needs must live up to it;—if bad, one should as unhesitatingly get rid of it.

Although Jane had not wanted dark furniture for that dark room she reasoned that dark furniture would look smaller than light furniture and not make the small room seem so crowded. So for the dining room she finally bought the gateleg table and Windsor chairs, —John casting the deciding vote. She secured the needed color notes in the rug and curtains.

The table was not placed in the center of the room as is customary in dining rooms but against the wall beneath the one window. Two or even three persons could be comfortably seated around it without moving it from the wall. When not in use it was cleared and one side dropped leaving more room for passing. And instead of the usual dining room carpet she chose a long narrow "scatter" rug; Axminster with Persian design. She almost purchased a two toned old rose rug but remembered in time of having read that a rug with a small indistinct pattern was the only kind for a dining room as plain rugs would show every spot and crumb.

At the window thin marquisette curtains, white background with blue and rose dots gave the added touch of color the room needed. Jane liked her unconven-

tional dining room and her friends usually exclaimed when they first saw it, "How delightful and how different."

The dining room opened into a small pantry which in turn opened into a kitchen hardly larger than a kitchenette. Every bit of space was utilized. When she saw it and afterwards when she had worked in it Jane decided that she never wanted any but a small kitchen, one in which the sink with double drain board was under the window and a kitchen cabinet was near the stove.

The walls were painted a light blue and the ceilings a lighter blue. The woodwork was white so Jane at once decided to have blue and white checked gingham curtains, the smallest check she could find. She always kept a plant in the window sill, her favorite plant for that spot being a red geranium, concerning which John often teased her, but she tossed her head and retorted, "I don't care, I like red, I always did and if you can not have a red geranium in the kitchen where can you have one?" To this John never seemed to find an adequate reply. So the red geranium grew and flourished and so did the apartment as John and Jane lived in it, adding a touch here and there, making it more livable, more comfortable, more satisfying to mind and soul and body. It was by no means a perfect thing. But on the whole it conformed to the general principles of good decorating. It suited them, and they and their friends felt at home therein.

And what they learned in furnishing their apartment was to stand them in good stead when the time came when they moved into their own home, but—that is another chapter—several of them.

III

COMPOSITION

PLANNING A HOME

ONE Wednesday afternoon some five years later Jane was surprised on reaching her apartment to find John there before her. As she usually reached home a good half hour before he ever made his appearance her first thought was that he must be ill. But he certainly did not look ill, quite the contrary. When he presented her with a large box of flowers and one of candy as well she knew something unusual had happened.

"What are we celebrating? Tell me quickly," she begged. John replied by seizing both her hands and dancing gayly around the room.

"It has come—my promotion to branch manager," he explained. "I got off early so as not to lose a moment in telling you. I just couldn't wait," he added boyishly. That boyish quality of his was one of the things Jane most loved about this big man of hers.

"Oh, I am glad, so glad," she cried, catching his enthusiasm.

"You won't be sorry to leave New York and your work here?" he asked, more soberly. He had read many articles on "Home and Husband versus Work and a Career," and many novels of which this had

been the theme and he realized that the move would be harder on Jane than on him and yet he could now give her the home for which they had dreamed and she had said she wanted a home in the south.

"Of course, I shall hate to leave New York and all it has to offer, and the friends we have made and the job," she added frankly. "But it will not be necessary for me to give up my literary work entirely. I am fortunate in that respect. Woman's place is in the home," she quoted gayly. "I'll just write the books I have always wanted to write but now I shall write them in my own home instead of in an office. There is no problem about giving up my work. It is a change of location rather than of occupation."

The first question that came up for discussion was "Do we buy or build or rent for the first year?" It was a question that could only be decided after reaching the southern city which they expected to be their permanent home, but the relative advantages and disadvantages of each was discussed.

Jane began to collect information on home building and home furnishing from all available sources. She was at once pleasantly surprised at the returns brought by two cents invested in a postage stamp. In scanning the daily and Sunday papers and advertisements in the weekly and monthly magazines she was amazed at the amount of free service available on this important subject of home making and home building.

A news item in a Sunday paper informed her that the Bureau of Home Economics of the Department of Agriculture was being enlarged with specialists in charge of departments who would "give advice on

every detail of the home, including feeding of children, clothes, construction, selection and designing of a home, cost of living, house equipment and home decoration." Bulletins were being prepared on these subjects and one of the specialists would work with the Better Homes in America movement and with women's organizations interested in the improvement of the home.

So Jane wrote at once for "all information available on home making and housekeeping" and was amazed at the number and scope of the bulletins she received and delighted at suggestions contained in a very delightful and helpful letter from one of the specialists.

The bulletins sent included information on furnishing and caring for a room, on planning a kitchen, on various ways and means of making house cleaning easier, on how to remove stains from clothes, on treatment of floors, floor coverings and the relative merits of each and the difference between them, information on chimneys and fireplaces, on furnaces, and a long list of additional bulletins "of interest in the home," which could be had by writing for those desired. The list included information on apparently everything one could wish from best methods of exterminating household pests, to how to grow flowers and mushrooms and how to select and prepare foods for the family.

The letter from the specialist told of additional bulletins issued by other Government departments at Washington which might prove helpful. And Jane forthwith wrote to the Division of Building and Housing of the Department of Commerce and received a list of their publications relating to housing. She ordered three of these from the Government Printing

Office at Washington, paying a nominal sum of from five to twenty-five cents for what subsequently proved invaluable as reference material.

"How to Own Your Own Home" and "Reports of the Building Committee on Small Dwelling Construction," on "Plumbing" and on "Plastering" found a most interested reader in John. At Jane's suggestion he also sent for three Bureau of Standards publications; one "Materials for the Household" contained most valuable and authentic information on kinds and uses of woods, metals, clay, cement, rubber, leather, textiles, paper, illuminants and other materials that Jane had never thought of as being used in a house. The volume on "Safety for the Household" was much more interesting than the title, and extremely practical, telling for instance, why you sometimes get an electric shock when turning on the light when your hands are wet, how to avoid this and numerous other hazards which seem to lurk in many homes but which, with a little knowledge can so easily be avoided.

There was a third volume—on "Measurements for the Household," which John declared would be invaluable in case they decided to build. John later said that for the seventy five cents he invested in these three publications he had secured more valuable information, easy to find and with the government of the United States vouching for its authenticity than in any expensive reference set ever brought to his attention. From the Federal Trade Commission he secured a report of House Furnishing Industries.

Both he and Jane were continually surprised during the next few months at the vast amount of really valuable and helpful information on the question of house

furnishing and home building and planning which could be had almost for the asking.

"If the book I hope to write on home making does nothing more than tell people where all of the information we have assembled can be obtained I feel that it will be worth while," said Jane. "But in addition I shall give my readers the benefit of all my own experiences and if they need more help I shall tell them where to get it. What housewife would think of writing to the Bureau of Mines, Department of the Interior, for bulletins on fuel for the household? But in it she will find very practical information on how to save gas and coal."

But Jane did not stop with the Government Departments even though she felt the bulletins issued by her government contained much of the information she needed. From Better Homes in America, with national headquarters in Washington, she secured additional booklets with much practical counsel. Contained in a very few pages was information on what to buy and how to buy it, how to pay for it, where to get loans, how to choose a building site, what to do with the outside of the house, equipment needed within for sanitation and health. Then followed twenty or more pages on furnishing and decorating a three room, five room and a seven room house, with suggested color schemes for each room in the house and a list of furniture needed. There were lists of the "essential" things needed in each room in the house and another list of "desirables," with a special list of small kitchen utensils. Over these Jane poured enthusiastically, for in the new home the kitchen was to be about the most important room. She planned

to do the cooking, at least at first, with a maid to help keep the house in order. The kitchen must be small, but a real kitchen, not a kitchenette and she intended that it should have every modern convenience and labor saving device she could afford and would use. She realized she would have to use discretion and not let her enthusiasm lead her into purchasing every new thing she saw advertised, but only those she would actually use.

That thought however did not deter her from writing to manufacturers of furniture, rugs, carpets and linoleums, of fabrics and textiles, window shades and window draperies who begged her through their advertisements to write for "our free booklet which will tell you how to make your home more homelike and attractive and at the same time more livable."

Again she was surprised at the result of a two cent stamp investment.

Pamphlets and brochures, profusely illustrated, frequently in color came to her dealing with rugs, linoleums, draperies, shades, radiator shields, lighting fixtures, fabrics and textiles, and with the arrangement, grouping and selecting of furniture.

Two large department stores on request sent practical information on how to furnish the home on a budget. One gave five budgets, ranging from $440 for a four room apartment to $12,000 for a nine room house luxuriously furnished. A footnote said, "Add ten percent to each budget to allow for individual tastes in accessories that defy classification."

What an amazing amount of help there was to be had for a very little time, trouble and expenditure. "There is no excuse," said Jane, as she showed John

some of the most interesting of the information received from manufacturers and department stores, "for any one not having their homes in good taste, comfortable and satisfying, no matter how little they have to spend. I am more and more convinced, the more I read and study and observe that it isn't money that counts so much as how to invest it wisely. Good taste and a knowledge of the principles of line, form, color and arrangement can be acquired. Listen to this, "description of a home furnishing exhibition for small homes" and she picked up a current magazine and read:

"All who saw this practical exhibit at the Art Center will be forever convinced that good taste and ingenuity can rise superior to the limitations of a lean pocketbook and when decorative principles are rightly applied, charming and livable interiors can be secured with an exceedingly modest outlay.

"Each room shown was furnished on the budget plan and the contents selected from the actual stock of large furniture and department stores. The display comprised eleven rooms and a porch, and the cost of furnishing varied from $120 to $500 a room. Four rooms arranged as an apartment and consisting of living-dining room, two bedrooms and a kitchen reached a total furnishing cost of approximately $700.

"Two especially practical and interesting object-lessons were afforded by a pair of typical hall bedrooms which had been transformed into very cosy and convenient little bed-sitting rooms with furnishings within the means of almost any small-salaried young business man or woman, the cost for either the man or girl's room being approximately $125. In the man's

room a color scheme of gray, red and brown was developed with two Navajo rugs as a basis. In spite of the limited budget every essential of comfort was provided,—shaving glass, smoking stand, a hanging book shelf, a little magazine table and reading lamp, a daybed in cane and walnut with cover and pillow-slips of cretonne in a delightful foliage pattern.

"In this exhibition were no costly fabrics or rare works of art but only voiles and chintzes, inexpensive color prints, growing plants, furniture of simple cottage types and rugs of rag and fiber. Yet because these had been intelligently selected and combined with due regard to the decorative principles of Line, Scale, Suitability, Placement, and especially to the rules governing harmony and the distribution of color, a surprising measure of beauty and distinction was achieved. Two outstanding truths were demonstrated by this unique exhibition; (1) whatever the amount of your budget, large or small, for this amount it is possible to create rooms of individuality and charm; (2) the smaller amount of money one has to spend, the greater is the importance of color as a means of producing beautiful effects."

"Well," said Jane, laying the magazine down, "that is the most heartening thing I have yet read. It proves that an artistic and comfortable and livable home is not primarily a question of money but is within the reach of *everybody*. Not having too much money to spend on a home is often a safeguard. It at least keeps one from making a home into a museum. I have been in homes which looked more like junk shops than a place in which to live. Many ignorant people are saved from making mistakes by being poor.

The rich or moderately well off can afford the professional services of the interior decorator. Some decorators will furnish a house free of charge if you buy everything through them, for they get their commission from the merchants like the professional shoppers. Other decorators have a service charge or retainers fee, like a lawyer, charging according to the amount of professional advice you receive.

"I think," continued Jane, now thoroughly carried away with her subject, "that the ignorant rich, the newly rich, and the moderately well to do who say they know what they like but can never tell you why they like it, should certainly consult professional decorators. The decorators should explain why certain things are good under certain conditions and why others are not. The decorator, with a whole room or a whole house to furnish with new things, has a comparatively simple problem compared to the one who must decide what of the old should be used and what eliminated and what should be purchased to harmonize with the old. The home makers of the country need someone who knows, to go into the millions of homes already built and furnished and tactfully tell the owners how to get the best possible results with what they already have. The elimination of ugly or unnecessary articles and the re-arrangement of others would greatly improve the majority of homes."

Here Jane paused for want of breath and John who had nodded agreement to all she had said returned to his newspaper, seeing which Jane said: "I am going to begin right now and see if I can not improve this apartment by a closer observance of my

general principles, particularly those of line, and mass, scale and balance."

"Heavens, Jane," exclaimed John, losing all interest in his newspaper for the moment, "when we are moving within six weeks or more you surely aren't going to start upsetting things here now?"

Jane, laughed merrily. "Well, I thought I would practice on this old apartment instead of on the new house. All that I learn here, will help me there. Anyway, old dear, you will not have to spend any money on this experiment and it may save you money later. If you don't find a given piece of furniture in its accustomed spot to-morrow it will accustom you by degrees to the approaching upheaval."

John groaned resignedly and returned to his paper while Jane sought her list of "general principles of interior decorating" and with these at hand for ready reference began a critical study of the room in which she sat. The question now in her mind was not how should she furnish it, what color scheme to use, what to buy for it, but how far had she observed the general principles of form, of composition, of line, mass, balance, unity, harmony. Where and how much had she deviated from these rules? How could she improve each room, make it more beautiful, more artistic, more satisfying, more livable?

She knew that her attempts at furnishing their apartment home were those of the intelligent amateur who had given some time and thought to the subject and had been content with the results because they were not displeasing. She knew there was room for improvement—there usually is, not even the highest priced professionals achieve perfect results. She re-

solved that the new home should evolve gradually and grow as she grew in years and as she devoutly hoped in knowledge, wisdom, judgment and last, but not least, in good taste. She had read of that divine discontent that prevents one from being forever satisfied with things as they are if something better is possible. She was now filled with that form of discontent with the things about her and resolved before she left the apartment where she had been so happy and which she had taken such pride and pleasure in furnishing to impersonally analyze each room and see if by more intelligently applying her principles she could secure better results.

She resolved that the new house should reflect John's tastes and personality to a greater degree than the apartment. She knew his tastes better now and could give him what he wanted instead of what she thought he ought to have. She would not make the mistake made by Mark Sabre's wife and give him a den if he loathed dens. She re-read the description of Mark's and Mabel's tour of their new home:

"The only room in the house which Sabre did not like was his own room—furnished and decorated by Mabel for his particular use and comfort. But she called it his 'den' and Sabre loathed and despised the word den as applied to a room a man specially inhabits. It implied to him a masculine untidiness, and he was intensely orderly and hated untidiness. It implied that a man must have an untidily comfortable apartment into which he can retire and envelop himself in tobacco smoke and where he can have his own things around him and where he can wear an old shooting jacket and slippers,—and he loathed and detested these

phrases and the ideas they connoted. He had no old shooting jacket and he would have given it to the gardener if he had, and he detested wearing slippers and never did wear slippers. Above all, he loathed and detested the vision which the word 'den' always conjured up to him."

That settled the question of den as far as Jane was concerned. She would never thrust one on her John. On the other hand he should have one if he wanted it. And she knew he would now tell her very frankly what he liked. When in doubt she always asked him and he told her. They no longer took things for granted about each other's likes and dislikes, not since each had spent a very miserable evening doing what neither wanted to do through the mistaken idea that the other wanted it. This was in the first year of their married life. They had bought a lot of things neither wanted thinking the other did. They had learned their lesson and Jane intended that their new home and their life in it should profit thereby.

She looked around the living room,—critically, impersonally. The two piece set of rich golden brown, called in the store "taupe and old rose," was colorful and comfortable. But did it fit the room?

She observed first the architectural features. Size of the room, size and number of windows, what kind of light they received she knew were important. Well, her living room was oblong, instead of square, she hated square rooms—about 12 x 16, north east exposure, one window facing north and one east. One of the principles of interior decorating read: "the degree of light and the dimensions of the room are the chief factors in solving the problem of color. In

rooms facing the north the light varies from a whitish to a bluish color and colors ranging from orange yellow to warm red are good. Positive colors are not suitable for apartments for they should be seen from a greater distance than apartments allow."

Well, the walls were a neutral gray, a perfectly harmless color. For this room with its northeast exposure she would have preferred buff, rich cream or old ivory walls because they were warmer looking, but she had had no say there. She had chosen taupe and old rose as her color scheme to give color, and warmth. So far she had done well. The old rose curtains at the window made the sunlight look pink instead of bluish white as it would have looked coming through white curtains. The rug was satisfactory but what of the furniture, the lines of the different pieces, and their arrangement? Were the rules of line, form, balance, mass, unity and emphasis observed?

The davenport was fully six feet long, a large piece of furniture, almost too large for the apartment. It has been very useful as an extra bed, but she admitted use had been her guide here. To it she had sacrificed fitness.

A smaller couch particularly if it were to be used by the side of the fireplace as she had used it instead of in front of it would have been better here. The large davenport would perhaps look better if moved to face the fireplace, the usual place for it. Because everybody did it in that way Jane didn't, and because "everybody" used a long library table back of the davenport Jane had no long library table. She had preferred several small tables scattered about the room in useful and convenient places. Those small

tables, one of which she always kept clear for emergencies, had proved a joy. She had never regretted their purchase. But she was trying to improve the looks of her room. It was longer than it was wide. The long davenport placed as it now was made it look even longer. Would it look cosier if it faced the fireplace? She would see. But before disturbing John again she would mentally analyze the rest of the room. There should be a comfortable chair on each side of the hearth, one small table between chair and davenport, another between the other chair and the wall. Behind the davenport what? She had it. The writing table in her room, and if necessary she would move the secretary into the bedroom. At one end of the writing table she would place the reading lamp which would do double duty and serve those who wrote and those who read, provided they sat in the easy chair to the left or at that end of the davenport. Bracket side lights would serve anyone sitting in the chair to the right.

There were two windows and two doors, one in each wall, which, though breaking up wall space, made for symmetrical balance.

Again she consulted her notes. "Balance is the principle of arrangement whereby attractions are equalized and through this equalization a restful feeling is obtained. There are two types of balance, bysymmetric and occult. Equal attractions balance each other at an equal distance from the center. Unequal attractions balance each other at unequal distances from the center. Unequal attractions balance each other at distances which are in inverse ratio to their power of attraction. The central axis of the room is the

place in which to stand when judging the balanced arrangement."

Standing there Jane felt that most of the furniture was centered about the fireplace. Balance was restored to a great extent by the secretary on the east wall and bookcase against the west wall. Above the bookcase, a lovely water color, oblong in shape, restored the balance. A straight chair against the west wall, placed behind the door and near the secretary, added to the symmetrical arrangement. She must leave the secretary where it was because she needed it to balance the tall book case and the heavy sofa and prevent the room looking as if it were tipping towards the fireplace.

Having satisfied herself thus far she again turned to her notes. "The principle of consistently related shapes and sizes finds scores of applications in the arrangement of a room. The attempt to place one isolated round object is usually a failure because there is nothing to relate it to, oval and curved objects must be repeated in other positions in the room if they are to become in any sense a part of the design."

She had two ovals in the room. An oval water color hung in the northeast corner of the room, where it got a good light from the north window. On the dropleaf table she kept a round bowl filled with bright colored flowers in winter, with delicate shades of sweet peas in the late spring and roses in summer. That was good decoration and she knew it.

Again she returned to her notes. "The principle of consistent sizes is important and far reaching. It is not uncommon to find in a city apartment a chimney large enough for an Elizabethan banquet hall or a

divan of gigantic proportions required to live in harmony with chairs and tables of pigmy types.

Here perhaps she was at fault. Her divan was huge.

But she would not admit her little tables should be discarded. They were end tables made to sit at the end of a divan or by the side of a big chair and make a sort of family group. Anyway wasn't she entitled to a bit of poetic license in her furniture?

Was every part of her furniture and decoration in perfect scale relation to every other part? Her walls and hangings were plain. The design on the furniture was small, conventional and inconspicuous and so was that in the floor covering. She was glad now she had not bought the rug with the large corner design for it would have been out of scale.

Again she looked about her. Was any one feature unduly prominent or so undersized that it lost its functional power and failed to conform to the rule of unity in scale? Yes, there was a poor little table way off to itself. It did look lost. Hastily she arose and placed it beside the large easy chair in the corner of the room near the bookcase. Here it became a part of the decorative group. Moreover it would prove very useful to one taking books off the shelves. It should have been there all the time. Why hadn't she observed it?

Strange, she thought, how people overlook little things like this which they could not fail to see if they stopped long enough to study and analyze their rooms to see how far they measured up to the general principles of interior decoration.

She would look farther in her notes. "Assembling

many horizontal pieces in a room which is as tall as it is wide or long creates a very queer feeling.

"Avoid placing the furniture all on one side or at one end of the room. If possible intermingle high and low pieces to secure proper balance. A picture, a dark piece of tapestry, a screen, a mirror properly placed may be used to restore balance.

"Fixed decorations should be characterized by formal balance. In the ordinary room two walls symmetrically balanced will be too few and four too many, three is the ideal towards which to work. In formal balance the most important object will naturally be placed at the center of the wall. In occult balance the most important object will be placed far enough from the center so that the mind will be in no doubt of the fact it was not intended to be in the center."

She was glad she had not yet attempted "occult balance." It seemed quite complicated and as she was just a beginner she would keep to symmetric balance until she could apply it. Had she succeeded?

The tall secretary and book case gave variety and as they balanced each other and weighted the room at their end they made the divan seem less long than it really was. The living room needed that tall secretary and the chair beside it.

She now came to another point—harmony in texture. She knew that burlap and chiffon would not enter harmoniously into a texture scheme. Her curtains were silk marquisette and the two piece suite of mohair, a wool mixture, but it had a look of velvet without the sheen. She wasn't sure this was right and the furniture outweighed both the carpet and the curtains. In the new house she would have different

rugs and hangings for the room in which she intended to use this set. She wanted a drawing room and a library and the taupe mohair set would best fit the library, she decided.

And then Jane began dreaming of the new house and found herself mentally visioning the different rooms and forgot to re-arrange the furniture in the apartment, much to John's satisfaction. But as she wandered sleepily off to bed, after a busy, strenuous day she felt her evening had been well spent indeed, even if the furniture hadn't gotten moved.

IV

VISITS

WHEN it became known among the old friends they had found living in and around New York, and the new friends they had made, that Jane and John were to make their future home in the South, they were deluged with more week-end and over-night invitations than they could accept. Some, however, they did accept, two with particular eagerness.

Alice, with whom Jane had shared that first apartment in the village, had married a rising young artist and had just moved into a new home in the suburbs, an unpretentious home in a new development. "Do come and see us in our new home in the wilds," Alice had written. "In spite of the fact that our front yard is still a sand heap and this section is still country we are delighted with it the way it is and the way we hope it will be some day. The young son and heir, who is largely responsible for our coming out here where he can grow up with the country, is having a wonderful time playing in his own sand pile with his collie pup, the latest addition to the family. I have had lots of fun fixing the house. Our experiences in 'the village' helped me more than you can imagine. Do come out and see the house and us."

LIVING ROOM IN A SURBURBAN HOME

(Courtesy of Mrs. Don Carlos Ellis, Long Island, N. Y.)

And Jane went. John however stayed in the city with a bachelor friend of whose "one room and bath" Jane had heard, and which she particularly wanted to see since it had been done over in Delft blue. "Take everything in so you can tell me all about it," she cautioned John, as each departed for their separate visits. "We'll compare notes to-morrow night."

Jane on her arrival at the "station in the woods" was met by Alice and the two children, Alice Jr. and the "young son and heir" who was just at the investigating age.

"He was getting too much for our apartment and we just had to come to the country," said Alice, holding tightly to Junior to keep him from investigating the wheels of the train just starting to pull out.

"And to think I have never seen that darling baby nor your new house," exclaimed Jane. Much as she liked children it was house she was most interested in and began at once to ply Alice with questions, which Alice was not loathe to answer, for the house was still so new it was an interesting topic.

"But my house is not interior decorated, Jane. It just grew, or rather it is growing and looks it. You see, having started to buy a house, and with the children and everything, we have little money with which to buy furniture. We are using what we both had. Sydney had a furnished studio when we were married and had much nicer things than I did.

"When we decided to buy a house we felt that the monthly payments should average not more than our old rent plus building and loan. This average must include coal, water, taxes, commutation, interest on money invested as well as interest on money bor-

rowed and the total cost should include such items as title insurance, register fees and the like. We were paying $90 rent plus $50 building and loan and this meant that our house must not exceed $10,000.

"Having lived in an apartment I wanted lots of sunlight," Alice continued after rescuing Junior from the attentions of a stray dog who was of as an investigating a disposition as the small boy.

"There was one other thing I insisted upon—a good furnace and lots of radiators, for an apartment does spoil you in regard to heat. So the thing about my house that may be different is the numerous windows and large radiators. The windows throughout are hung with pongee casement curtains which hang the length of the window, next to the glass. They have fringe on the bottom and rings on the top so they can be pushed back to let all the sunshine in, or pulled to make a soft light, and at night they make a lovely closed in feeling. With these curtains it isn't really necessary to use shades, but I like to be able to darken the rooms at nap time. I am using no over-drapes as my woodwork is new and interesting. It is a hand rubbed finish, almost pongee colored, but shows the grain of the wood. The pongee has proved eminently practical for all rooms. It can be replaced as worn out and is uniform from the outside.

"There was no place for Sydney's big desk but in the living room, and the room is so big it does not seem out of place. There are built-in bookcases on each side of the fireplace. The piano and Victrola demand their rights and have been placed as out of the way as possible. The evening group usually settles

around the fireplace on the side nearest Sydney's desk as he often works a bit in the evening. So there is one group of chairs in that part of the room and another one around the windows which have a big radiator under them, so it will doubtless be as popular in winter as in summer. This spot is sunny and warm and by putting a floor lamp here is pleasant at all hours, day and night.

"One of Sydney's oil paintings which he made for me before our marriage, furnishes the color key. This means a blue rug, purples, blues and deep mahogany reds in the upholstery.

"The upstairs is strictly cottage with painted furniture and rag rugs largely crocheted from the family's discarded socks and stockings. The plan is to paint all the furniture alike, a grayish brown blending with the woodwork so it can be shifted from room to room, as our family is so variable. Some of Sydney's or my relatives have been with us ever since we moved out here. That has been one of the joys of having a home.

"A playroom, opening from both kitchen and living room, makes a wonderful place for the children. It has six large windows, bookcases, a children's table and small desk and toy boxes. With two children, a dog, a kitten, relatives and in-laws and a husband who dashes in and out I can not achieve anything merely decorative. It must be fool proof. I have tried to give it an air of restful homeyness—but you shall see for yourself, for here we are."

With eager expectation Jane looked ahead.

She saw a group of seven or eight room frame houses, each quite different from its neighbor,

though of the same general type. The house which they were approaching was a cream colored clapboard house with foundation of concrete blocks. They entered the house by way of a small front porch or colonial entry. The general character of the house was New England colonial.

Jane found herself in a big cosy living room and her first impression was: "How cosy, how homelike, how livable." Facing the door which she had entered was the stairway, a most unobtrusive stairway.

"If you wish you may leave your hat and coat in the closet under the stairs and save yourself the trouble of taking them up and downstairs," said Alice hospitably.

"How lovely to have a hall closet even if you haven't a hall," laughed Jane as she accepted the invitation. She had time to glance around the room while Alice was busy with the children.

It was a large room with a dark red brick fireplace at the far end. Above the fireplace hung an oil painting of the autumn woods, the picture which furnished the color key for the whole room. Candle lights on each side of the painting were shaded so as to light the picture effectively. The mantel was bare of ornaments, nothing being allowed to attract one's attention from the oil painting, which deserved the attention it commanded.

As Alice had declared, there were windows everywhere; a group of four on the north wall, two small windows in the west wall over each of the built-in bookcases flanking the fireplace and a single window on the east wall near the French door which opened into the sun parlor.

The west wall was broken only by the stairway and double doors leading into the dining room. There was sufficient wall space between the two openings for the piano and the Victrola. Between the two a piano lamp was placed.

On the floor was a chenille rug of solid blue, and blue, tan and red appeared in the upholstery.

Jane was particularly pleased and interested in the lines of the room and the grouping of the furniture. There was a surprising amount of wall spaces considering the openings and all had been utilized to excellent advantage.

The group around the fireplace was as interesting as it was unusual. The big desk, which did not look large in this big room, was placed with its end against the wall near one group of windows from which the light would fall over the left shoulder of the person seated at the desk, which faced the fireplace. One of the built-in bookcases was close at hand.

"What an ideal place for the desk," exclaimed Jane, "but I never would have thought of placing it there."

"Sydney told me I was crazy when I told him I was going to let the desk project out into the room," laughed Alice, "but just see what an attractive corner it makes and how convenient it is to his reference books. He likes it very much now and wants me to sit in the armchair at the side of the desk when he is working," added Alice.

It was essentially a family group. A floor lamp beside the desk threw light on the top of the desk and gave ample light for the person sitting in the easy chair to see to read or sew. How cosy and comfortable it looked!

"I should think Sydney would like it," was Jane's comment.

"You would think it was his idea instead of mine the way he acts when his men friends remark that they have at last discovered a living room designed for a man's comfort and convenience and ask when did he go in for interior decorating," was Alice's reply. "But I don't care so long as he is pleased and what also pleases me is the way every man who comes here comments on what a comfortable living room it is. I admit I put comfort first because our means are limited, but I see many possibilities in the room and it will be fun working them out."

"But what more do you want in this room?" asked Jane.

The room, though not crowded, was comfortably filled. In the corner near the other built-in book case stood a lovely old-fashioned hand made chair of dark mahogany, built on graceful lines. On the front wall in the space between the front door and the group of windows was just room for a mahogany bookcase. This balanced the piano opposite. On the bookcase was a mahogany clock and two mahogany candlesticks with long tapers of blue.

"If you ever have children Jane, be sure and have bookcases with doors that will lock like that one," said Alice following Jane's glance.

"It is a beautiful bookcase," was Jane's comment. "It and the desk were Sydney's and also the old chair," was Alice's reply, "but the willow chair is mine—do you remember it?"

"Oh, the one you had 'in the village'," remembered Jane. "I would not have remembered it if you hadn't

reminded me," she added. "What have you done to it?"

"Why instead of dressing it up I undressed it," laughed Alice.

The chair, a natural willow color with cushions of a solid color had been covered with cretonne slips when Jane first knew it. The natural willow harmonized with the light woodwork and with the pongee draw curtains hung at all of the windows and at the French doors.

"I know the far end of the room, looks rather bare now," continued Alice, "but some day I hope to have two tall, narrow backed chairs on each side of the telephone cabinet, but now I am going to brew you a cup of tea," and she led the way to the kitchen via the dining room, where Jane stopped to gaze around her.

The dining room was a square room with a southwest exposure. Portières separated it from the living room. There were two windows on the south side and one on the west side, making a bright, sunny, cheerful dining room. A blue rug matching the one in the living room was on the floor and pongee draw curtains at the window. The dining room table was round and of old oak. The chairs were also oak with leather seats. A long narrow buffet of Flemish oak completed the furnishings of a simple, dignified but very inviting dining room.

The kitchen, into which Jane presently followed Alice, was as well lighted as the rest of the house. There were two small windows above the sink and from them one obtained a lovely view of rolling country dotted with a few houses.

There was another window above the table near

the gas stove. Upon investigation the table proved to be a board which was fitted into the space between stove and wall. Under this conveniently placed "stand" was a "kitchen cart" of white enamel on wheels.

"My kitchen table on wheels is most convenient," replied Alice to Jane's comment. "At first I wanted a dropped leaf tea cart but I could not afford it so compromised on this and am glad I did for I find it so convenient for so many things. I haven't room for a kitchen cabinet with my built-in cabinet and do not really need one, but I did need a work table until I got this one. It saves me many a step.

"And here is my storage closet," opening a door which had many narrow shelves just wide enough for one row of bottles or just tall enough for cereal jars and just the right size for spices and flavorings."

"A shelf for everything and everything on its shelf," was Jane's comment.

"And here is my back porch," said Alice opening a door opposite. But what Jane saw was not the open porch she had expected but a small room containing refrigerator and a small table. "My milkman and ice man come in and put my ice or milk away for me and the vegetable man and the meat man or the laundry man leave the things for me on this table if I happen to be out. I lock the door leading into the kitchen but leave the outside door unlocked for them. It has proved safe and it is most convenient," she explained as she turned back into the kitchen.

"The water has come to a boil. Suppose we have tea in the sun parlor," pointing to the curtained French door that led into the sun parlor on the east side of

the house and which contained another door leading into the living room.

"Oh, I like this," was Jane's first exclamation. There were six windows, two facing north, two east and two south commanding a fine view of the rolling country of which Jane had had a glimpse from the windows in the kitchen.

"This is the playroom," announced Alice. "I can keep an eye on the children whether I am working in the kitchen or sewing or practicing in the living room. That is why it was put on this side of the house instead of the other side leading off from the dining room."

As Alice talked, Jane looked. A couch bed was placed beneath the windows on the east wall, on each side of which were corner cupboards, designed to hold the children's books on the upper shelves and the children's toys in the closed cabinets beneath. Beneath the windows on the south wall was a child's size table desk with two rows of drawers and place for a desk chair between. On the west wall between the two French doors was a doll's house. Two small over stuffed arm chairs completed the furnishing.

"What comfortable looking chairs," said Jane sinking into one of them.

"Although we got them baby size for the playroom they are so comfortable the grownups are continually encroaching and Sydney and I frequently spend our evenings here," said Alice taking the chair opposite and moving the desk table into the center of the room to receive the tea tray which she brought in from the kitchen.

"We sometimes have Sunday night supper here after the children are in bed," remarked Alice, "and some

day when the children are larger and are in school and no longer need this as a playroom I shall use it for the dining room and turn what is now the dining room into a library.

"The original plans called for eight windows in this room," Alice continued as she and Jane comfortably sipped their tea, "but I had two windows omitted in order to give wall space for my corner cabinets which now serve for the children's books and toys and later will be equally useful as china cabinets. This can also be used as an overflow bedroom in case of necessity. That is why I have both window shades and draw curtains here and why I have put the curtains on the French doors on this side of the room. This way absolute privacy is assured."

"You seem to have thought of everything," said Jane admiringly. "I did not realize you were such a practical person. To all of these luxuries you have added the comforts of home as well. I congratulate you, Alice."

"I hesitate to take you upstairs after that remark. I warn you that we are still just camping out. I am not trying to furnish all the bedrooms at once, but a little at a time."

"Shall I take you to your room now?" she asked as Jane declined a third cup of tea.

Reaching the upstairs hall Jane counted six doors opening from it. The sixth, the narrowest door of all was the one that Alice opened first, saying, "this is my linen closet" and displayed well filled shelves and other shelves waiting to be filled.

"This is your room," leading the way into one of the front bedrooms.

It was dainty, charming, attractive, a room that breathed a welcome to the guest crossing the threshold.

The cottage furniture of which Alice had written was painted what she called "Havanna brown" harmonizing with the pongee colored woodwork. Double windows faced the north and a single window looked toward the west. Daintily hemstitched net curtains hung at the windows. A dressing table and bench was placed to receive the light. On the wall near the closet door was the chiffonier. "I'll never be able to use all the drawer space and closet space you have provided me," said Jane as Alice explained that the whole room was at her disposal.

"Do you want to see the rest of the upstairs now?" she asked. As Jane assented Alice led the way to her own room.

"Our room," she explained opening the door leading into the larger of the two front bedrooms. It, too, was simply but comfortably furnished, and contained a walnut finished bed, a chest of drawers with mirror above, a dressing table and double closets. Chairs and the baby's crib in a corner of the room completed the furnishings.

The third bedroom, the one over the dining room, was furnished for Sydney's mother and contained a single bed, a dresser, a high backed chair and a low rocking chair and a big roomy closet, big enough for the big trunk she always brought with her whether she came for a long or a short visit.

The fourth room, the one over the kitchen, was a small room and could have been used for a sewing room, a maid's room or a child's room. Alice used it for the latter. It contained a double couch bed, a

chest of drawers or "lowboy" and a low table. This was Junior's room. It had double closets, one of which Alice used as a storage closet. The bathroom was between the two back bedrooms. Though small, it had every convenience and was well lighted by means of two small windows above the built in tub, which was a combination of tub and shower.

"Every inch of space is utilized," was Jane's comment after final inspection, "and it is so light and sunny and convenient and inviting."

"We like it," said Alice, "and we are comfortable, here, though lots of our friends don't see why we moved way out here in the country. But Sydney seems happy here, the children are better already and I enjoy spreading out and having neighbors again."

Alice had once lived in a small town and missed the neighborhood spirit. She had found some of it among her fellow music students. When Jane inquired if she were keeping up her music she replied, "Oh, I find time or rather take time to practice several hours a day and I have agreed to form a music class in the fall and as there are a number of children in the neighborhood I think I shall have all the pupils I shall have time to teach."

"That reminds me," she broke in, "we are invited to tea to-morrow afternoon at my neighbor's. She has a daughter who is to be one of my pupils and has just done over her house of which she is justly proud. It is very attractive. The floor plan is the same as mine, but I had some changes made in the interior and wonder if you will think our houses look alike."

That last remark piqued Jane's interest and when the time came to "drop in for a cup of tea," at the neigh-

bor's Jane was frankly curious. She hoped she wouldn't be rude and stare.

The first thing she noticed on entering into the living room was that the fireplace faced the front door and the sun parlor, which was frankly a sun parlor, faced the west and opened from the dining room instead of from the kitchen. The stairway was also differently placed.

The colors of the living room were blue and silver. The wicker furniture was painted a silver gray and had bright colored cushions. The dining room, visible through the double doors, was buff and blue. The table, gateleg design and the chairs, windsor style, were painted robin's-egg blue. The rug was blue and buff with a conventional design and the curtains were a buff colored silk that were hung on rings and pulled up by a pulley and string, giving a pretty shirred effect. The same kind of curtains were used in the living room and sun parlor. Here a bright blue rug on the floor and wicker furniture natural color with bright colored cretonne cushions in chairs and on the settee made a charming and inviting room.

But how different the two houses looked, both from the outside as well as the inside. Both expressed the individuality of the owners, both were effective. Mrs. Wilton's home was the more conventionally furnished; Alice's was the more individual, but both were inviting. They were young looking. They belonged to young married people and to a young and growing community. They were animated, colorful, expressive.

When Jane returned from her week end visit she had much to tell John. There were also many questions she wished to ask him concerning his visit.

John knew Alice and was interested in her home and listened with keenest interest while Jane expatiated on how happy Alice seemed in her new environment and what wonders she had accomplished in such a short time.

"And now tell me about your visit to the bachelor's den," she demanded.

"I could hardly believe George's rooms had been planned by a mere man," complied John obligingly. "They had a distinct feminine touch and, as you know, there is nothing feminine about George, though he does write."

"What color were the walls? Delft blue, George called them, and the woodwork was the whitest white I ever saw, but there was a warm cheery feeling about the living room which wasn't large or small but just medium."

Jane looked her surprise. "But blue is one of the cool colors," she protested. "How did George achieve that affect of warmth?"

"Well there was a big bay window which admitted lots of light, and beneath the window a daybed on which were lots of bright colored cushions. It also had a couch cover on it of some dull colors, I can't remember what they were. But there were six or seven cushions, and all but one or two were covered with the same kind of figured stuff as the curtains, cretonne I believe he called it."

"What were the predominating colors in the cretonne?" asked Jane much interested.

"Well, let me think. It was a sort of red—more of a wine-color, the color of claret and it had a flower design, roses I believe they were, running up and

down between the red stripes. There were straight white curtains at the windows next the glass and a piece of the striped stuff across the top of both the windows, like it was just one big window," he explained.

"Then there was a big rug of some color, I don't remember what. And in the center of the room a long narrow table with a reading lamp and a wine colored shade. There was some kind of table cover, leather, I think it was, and a book rack with brass ends and a lot of interesting looking books both on the table and in the bookcase built into the wall.

"There was a big comfortable arm chair beside the center table which George made me use. As soon as I sat down my attention was at once attracted by a large oil painting—a beautiful marine on which I commented at once. George told me it was by a friend of his who was attracting some little attention by his seascapes. It was some picture—you could just see those big breakers coming in and dashing against the long coastline; only water was visible and a dull blue sky.

"George told me that picture had made such a hit with him that he built the room around it. It certainly did stand out. There were other pictures too, mostly photographs taken by old George himself and used to illustrate some of his writings. He'd had these photographs colored. I particularly liked some views of Washington showing the monument and Lincoln memorial through the pink Japanese cherry blossoms. George says there are thousands of these trees and that people flock to Washington in April from all over the country to see them. In a number of the photographs I noticed two young boys, clever looking little

fellows. George told me he snapped them one day just to get a human interest touch into the scenery. On talking with them afterwards one asked if he could get a copy of the photograph to give his mother for Christmas.

"George afterwards discovered that the two chaps had a widowed mother and there were eight more brothers and sisters, so, old George has been playing Santa Claus to all the kids ever since and uses these two in his photographs whenever he can as a sort of mascot, he says.

"There was a group of pictures on one wall, mostly photographs of the boys and another group of just scenery on another wall," continued John, when prompted by Jane to finish describing the room.

"George is all fixed up with a private bath and a kitchenette. Why, he even had embroidered guest towels in his bathroom. He said his sisters had fitted him up when he told them he was going to get a little place of his own and furnish it. He always cooks his own breakfast and he certainly fixed a dandy one for us late Sunday morning. We had warmed up rolls, which tasted as if they were freshly baked, and eggs and bacon and coffee and marmalade."

"A typical man's breakfast," remarked Jane—John appeared not to hear.

"I told George he looked too comfortable; he'd never get married. He admitted that he was probably a confirmed old bachelor, too old and ugly and cranky now for any girl he would want to have him. He also added that as soon as he had come to that conclusion he had decided to get a place of his own for he did not see why a man, just because he never married,

should be denied all the comforts of home. His sisters wanted to come and plan the whole thing for him, but he wouldn't let them because he knew what he wanted and it was his room and he was going to live in it; he almost hurt their feelings by declining their services. They got over it finally and sent him all kinds of towels and pillowcases and sheets and things that came in just fine. He certainly was all fixed up. He said he did not fix up specially for me but always tried to keep the place so he could bring a friend home with him any time, for what was the use of having a place if you couldn't entertain your friends."

"That is just what Alice said," interrupted Jane. "And you and I feel the same way. Your brother and my mother have visited us here in our small apartment and though it was lovely to have them it was rather cramped and crowded for all of us. When we have a home of our own let's have two guest rooms instead of one. We'll furnish one for your brother and one for my mother and sister. Yes?"

"Yes and we can't get into that new house too soon for me," declared John. "Old George's apartment was all right, just about the most homelike bachelor apartment I have ever seen and it suited him to a T but, in my humble opinion, he is missing a lot. The chief reason I want a home is as a setting for my wife."

And that remark pleased Jane so much she neglected to tell him anything about Alice's house that evening. The Nortons were young and more in love with each other every day and so the rest of the conversation was mostly of themselves and their approaching departure from the big city. New York,

Jane had declared, would either hurt or harden any one who would make it their permanent home.

"We have been very happy here, though neither life nor love has been all bliss and happiness," she said soberly. "Yet I am glad we are going to build our home in the southland from which we both come. I like the feeling of going back home to take root. It will seem like we are starting life all over again."

"We are," declared John with the rare crusader look in his eye, the look that Jane so loved. They were the new crusaders—the home builders.

V

THE NEW HOME IN THE SOUTH

MOVING and packing had not been so arduous as Jane had expected. She had put everything in charge of a well recommended company who specialized in packing and shipping, superintending in person the removal of all furniture from the apartment. Everything was taken to the company's storehouse where it was properly crated and packed for shipping, the bill of lading forwarded to John at the new address. By the time it reached Allville, the southern city which was to be their future home, Jane hoped they would have a house into which to move.

With that desire for "a place of our very own," with which Jane was imbued they had decided not to build at once, but to rent a house or to buy as an investment, which Jane was imbued they had decided not to build at permanent home.

On the business trip that John had made to Allville, to look over the situation personally before deciding definitely to accept the position of branch manager, he had taken a day off to look at real estate in company with the man whom he was to succeed. Mr. White was retiring as branch manager because he was getting up in years and wanted to enjoy "the farm" which he had

bought in the vicinity of Allville. Having been raised on a farm he had looked forward all of his life to making enough money to retire in his old age to a place of his own and raise prize chickens. The raising of fancy poultry was popular and profitable in that section.

Mr. White had taken John on an automobile tour of the city, ending up "at the farm" where John had been immensely surprised to find a country estate which was far beyond his expectations. He knew Jane would enjoy the house, spacious and modern in every respect, and the wonderful view to be obtained from the front porch.

On the journey out to the farm John had observed much building activity, and had commented on it to his host. "Yes, this is the coming section and you would make no mistake in buying one of the houses the development company is building," was his host's reply. The next day John paid a visit to some of the unfinished houses. The knowledge he had gained from a study of what he called his "Building Reference Library from the Bureau of Standards," helped immensely in noting construction points. He was convinced, after a careful inspection, that good materials and sound workmanship were going into the building of those houses and felt that the purchase of one would be a good investment and at the same time would give them a home into which to move.

In discussing the matter with Jane he saw she had set her heart on building a home of their own "from the ground up," but being a practical soul saw the wisdom of purchasing one of the completed houses and moving in at once. It would be better than renting and if Mr. White's predictions came true it would prove a prof-

itable investment. Within a few years they might be able to sell at a profit and then build.

And so it came about. On arriving in Allville John and Jane went to the leading hotel and registered. Then followed a tour of the city, ending up at the new development where Jane eagerly visited both finished and unfinished houses. The three finished houses attracted her special attention. One was already sold, which left really only two from which to choose provided they finally decided to locate in that section.

One thing that Jane liked very much was that each house was detached, with grounds sufficient for a small garden. Provision seemed to have been made for every modern convenience. She noticed particularly the closets, which were numerous, the kitchen and the bathrooms, which were thoroughly modern. The garage in the cellar, the furnace and the sleeping porch attracted no little attention from John.

The price was about what they had settled upon as their outside limit. The terms were what they had desired, so much down, a first and second mortgage, the second mortgage to be paid off in monthly installments and the first to run for a longer term, interest to be paid quarterly, or the whole to be paid off like rent.

When they had been married about four months John had taken out a larger life insurance policy and had begun buying shares in a building and loan association. Jane had insisted on keeping her position until they left New York. Her monthly savings she divided between the building and loan association and the savings bank. "We shall need that cash for furnishings," she had said.

Their foresight was to stand them in good stead.

They would be able to make a substantial initial payment. They had figured in advance that they could afford to invest in a home costing not more than twice the amount of John's annual income.

As John's new salary was $5,000 with the promise of a raise at the end of the first year if he made good in the new position, they felt they should not pay over $10,000 for the new home. The house Jane liked best was somewhat more. (Strange, how the things one likes best always cost more than one can afford.)

There were many things Jane liked about that house at first glance. She liked the looks of the neighborhood, of the people in the houses nearby. She liked the lie of the land and the fact that there were two trees in the corner of the lot. They were near but not on a car line, not over twenty-five minutes at most from the shopping district and the center of town. The new section had certain building restrictions and, though in the suburbs, was still within the city limits. Though this made taxes higher, it afforded police and fire protection and gave them city light and water.

But much as Jane liked the house and its location, as much as she and John had discussed the buying of a house, and as much as they had planned for it and considered details, she was too level headed a person to come to an immediate decision. There were a number of things to discuss with John, and she wanted to visit houses in other sections of the city first. The buying of a house to live in for an indefinite number of years was a serious business, deserving the most serious consideration. She would never advise any one to buy a home the first day they arrived in a new city, even though they intended to make that city their future

home. It is true that John had been there before, had looked at real estate and talked with various realtors, had gotten the advice and counsel of Mr. White, and had also consulted the cashier of one of the town's leading banks, to whom he had had a letter of introduction from his own bank at home.

But Jane realized that she would spend far more time in their home the next few years than John. She also knew that if there were children, as both hoped, there would be other things than their own likes to be considered. She herself was very strongly influenced by her environment. She could do her best work only amid congenial surroundings with interesting, stimulating, congenial people. Coming into a new community she would be judged by her home, its general location, its appearance both outside and in. But more weighty than all of this was the thought that in the new home they were planning to buy, their children would receive their first impressions of life. Not only was a woman's home a confession of her own taste and her own standards, but it set the standards for her family. The amount of culture, refinement and comfort and charm she and John put into their home would be their contribution to the community in which they lived and to the next generation. The home should be as nearly as possible the realization of an ideal.

So the next few days were filled with much inspection of houses and the evenings with serious discussions on home making and home building and the ideal towards which they intended to work.

These two young people were just two normal, healthy Americans loving each other sanely and wholesomely, and with the normal desire of a happy married

young couple for a home and family of their own. The time had come for the realization of this desire. They were sensibly trying to look at this most important problem from every side in order to avoid serious mistakes.

Mrs. White had called with her husband to see the Nortons on the evening of their arrival in Allville, and proved a great help to Jane in the days and months that followed. A much older woman, old enough to be Jane's mother, she took a motherly interest in the young couple who were making a new start in a new environment with the best of life ahead of them. Mrs. White had grown up with Allville and knew everybody. She came for Jane in her car the morning after her arrival, taking her into sections of the city Jane had not yet seen. Mrs. White was a good business woman and was largely responsible for Mr. White's present financial success.

Jane saw several houses she liked. One, a picturesque place in a rather pretentious neighborhood, tempted her sorely. But Mrs. White advised against it, saying—"It costs more than you should put in it. Besides, that neighborhood is now at the height of its career. Property will never be worth more there than it is now. Therefore you will be paying top-of-the-market prices for what you buy and you may not be able to realize what you put in it. I believe in young people buying out in a new section, the section in which the city will be most likely to grow. Allville seems to be growing in all directions, but I believe the greatest trend is westward and in that direction real estate will show its best growth. That is why we bought west of the city. Though now five miles out both Mr. White and I expect

to live to see the city come out and surround us."

The house John and Jane had looked at on the first day of their arrival was on the west side. Mr. and Mrs. White would pass within three blocks of them on their way into the city. This fact helped Jane and John to decide finally to buy the house they had first looked at. The fact that after looking at many other houses it still appealed to them was a factor in its favor.

So, acting with the help, counsel and advice of a good lawyer and the building and loan association, an initial payment of 30 per cent of the total value of the house was made after the lawyer made sure that the title was clear. Arrangements were made by which a local trust company assumed the two mortgages, the first of which John planned to retire within three years and the second at the end of twelve. His friends in the east had assured him that it was easier to sell a house with a small long time first mortgage on it, which the purchaser could easily carry, than one entirely clear; but conditions were somewhat different in this section. His income should enable him to pay about 12 per cent of the total loan annually, making allowances for taxes, special assessments, insurance, repairs and improvements.

John had discovered that his friends, in paying for a home, used from eighteen to thirty-five per cent of their incomes, the larger figure usually being reached when the coal, gas, light and telephone bills were included. This was somewhat more than was allowed for rent alone which rarely exceeded twenty-five per cent of the annual income.

Their family budget in the New York apartment

had run something like this, as figured according to the annual income:

Rent	20%
Running expenses	15%
Food	20%
Clothing	16%
Education, Recreation, Church and Charity	15%
Savings	14%

The new budget they outlined as follows:

Shelter (including taxes, interest and amortization—12% of loan)	30%
Maintenance (including running expenses, gas, electricity, service, etc.)	15%
Food	18%
Clothing	17%
Church, Charity, Recreation, etc.	10%
Savings	10%

The two budgets, both of which were only approximate, were carefully compared. Jane felt that food should be less in this southern city where there was an excellent market, than in New York, and so had suggested 18 instead of 20 per cent. She had been the one to insist they allow more for clothing. She knew that people dressed more in a small city than in a large one. Though there was no need to dress extravagantly they must look the part of a prospering couple. So clothing was raised from 16 to 17 per cent.

The greatest changes in the budget were in the two last items. Church, charity and amusement dropped from 14 to 10 per cent. They figured they would have

fewer temptations in the way of amusements here than in New York. Savings fell from 14 to 10 per cent, but as payment on the home represented savings, or at least investment, that caused them no worry. They were well pleased with the budget. Now the thing to do was to carry it out! It called for careful bookkeeping.

But they found they were not yet through with budgets. They would need another budget for furnishing the new house. The making of the first budget had fallen to John's lot, and the making of the second fell to Jane. She consulted the budget books she had gotten from two of the big department stores in New York. In one she found estimates for furnishing a living room ranging from $370 to $696; dining room from $490 to $855; bedroom $272 to $637; kitchen from $85 to $210; bathroom $22 to $53. In the other there was greater range, estimates being made for five instead of three incomes. Living rooms could be furnished from $213 to $3,359; dining rooms from $679 to $3,145; halls from $4.34 to $463.50; bedrooms from $116 to $2,175.50; kitchens from $70 to $866 and bathrooms from $9 to $125. Articles in each room were listed, with prices. For example, the furniture for the small foyer hall quoted at $4.34 consisted of a 27x45 Axminster rug which could be purchased at that amount or for much more. If one wanted a console table and mirror of walnut, a side chair of mahogany and a Wilton rug 4x7, it could be secured for about $75. These budget books proved a big help to Jane both in giving her an idea of essential articles needed and an approximate price by which to compare prices quoted in the local stores.

She believed in patronizing local industries, other things being equal. As she and John intended making

their future home in Allville, they felt that the sooner they became a part of the community the better for all concerned. Jane remembered the story told of a wealthy woman in her own home town who had gone to New York to purchase all the furniture for a pretentious new home. When the furniture was unpacked it was discovered that a large portion of it had been manufactured in the home town. She could have bought it locally at a considerable saving, for she had paid freight on the furniture to and from New York, besides crating charges and handsome profit to the expensive shop. The furniture had not been improved by the long journey.

Jane, like all women, enjoyed a bargain. She believed, however that money should be invested, not merely spent. In other words she believed in getting what she paid for and if she could benefit materially by buying out of town she intended to do so.

But before visiting the local stores Jane paid many visits to their new home, studying every architectural detail, the proportions of each room, the number of windows, the lighting, both natural and artificial. On inquiry she found that the house had been designed by a rising young local architect of more than local fame, who was specializing in "beautiful and useful homes for the family of average means." The architect had also been consulted in the lighting arrangements with pleasing results. It was also at his suggestion that all walls on the first floor had been painted an old ivory and the walls on the second floor had been left in their rough plaster, so they could either be painted or papered according to the individual tastes of the purchasers. He had argued that if the downstairs was painted old ivory

it could be papered over later if the purchaser desired, but that old ivory painted walls were both beautiful and satisfying and made excellent background for the old mahogany and walnut furniture so popular in that section. This wise architect with a love for the beautiful had argued that walls painted old ivory would prevent the ignorant from making unforgivable blunders in backgrounds. The woodwork was a few shades darker than the walls and the hardwood floors of oak had a dull finish. The general law that the floor should be darker than the walls and the walls darker than the ceiling was carried out.

Jane studied the exterior of the house as well as the interior. It was an individual little house, and she felt that it had marvelous possibilities. What she saw was only the framework. It remained for her and John to put beauty into it, beauty and heart and soul and character. It would reflect their tastes, their standards, their ideals. She realized as never before how important, how significant, how far reaching the furnishing of a house might prove.

She so much wanted their home to express the best of themselves, to be both a joy and an inspiration. She desired most of all to make a right beginning and let the house grow and develop as their tastes and demands grew and improved.

She felt younger and happier, more alive and vital than ever before and she wanted her house to be a happy house, a house suited to a young couple. It would grow old and show its age soon enough, just as they would; but now it was new and they were young and so happy they could fairly sing aloud for the sheer joy of living

and the house must sing with them. Her whole nature demanded bright joyous colors.

To use brilliant colors correctly would, she knew, require more thought and more care than subdued ones. Let people call them barbarians. She would much prefer to be called a young barbarian than to be taken for a prematurely old and sober and dignified dowager.

The house should not be too formal, but simple, gay, cheerful, inviting.

Having decided upon the dominant idea for the house the next thing was a general color scheme to carry out this idea, one that would fit the individual rooms and the purpose for which each was designed. With a whole world of color from which to select and a whole house to endow with personality and charm, Jane felt that she was indeed embarking on a great adventure.

VI

COLOR

SELECTING THE COLOR SCHEME

JANE'S studies in color had taught her that the various hues possess emotional qualities which vary not only with hue but with purity and luminosity and that hues vary in warmth and coldness directly with their purity.

She decided to assemble her information on color into workable form and made out the following list of

Warm colors	Cool colors	Neutral colors
Yellow	Blue	Gray
Orange	Ultramarine	Ivory
Brown	Delft	Cream
Pink	Green	Buff
Rose	Violet	Tan
Red	Wistaria	Putty
	Plum	

Then she made the following notes and comments:

Warm colors in which red and yellow predominate are cheerful, vivacious and joyous.

Cool colors in which blue predominates are relatively serious, sober, tranquilizing or depressing.

Neutral colors are safe and can be used to harmonize bright colors.

Warm colors tend to advance, to make things seem larger and also sunnier and brighter. Use warm colors in rooms which are small and which have north exposure. Yellows, tans and creams are the best for this purpose.

Dark heavy colors advance a wall towards the center of the room giving it the appearance of being much smaller.

If a room is large and has a great deal of light and needs cooling, use blues, greens, grays or soft lavenders.

White is not a harmless neutral color but has positive qualities. It should be used with care. It suggests the dazzling coldness of winter snow. White scarfs, mats and centerpieces often become detached from their surroundings and "jump" out at one. White ceilings have been greatly overdone.

Black, though depressing, has possibilities. Black in outline is good, in any quantity is bad. As a background it gives a richer tone to furniture. In fabrics and textiles used as background it makes the bright colors seem brighter.

Different colors possess different qualities and different characteristics. Traits of individuals can be expressed in color tones. People who fail to react to color are not normal. Need should determine color selection. It is not so much what one likes as what one should have.

Red is the most brilliant and most exciting of colors. It is suggestive of richness and splendor, of warmth and hospitality. The pure color should be

used in decoration in small quantities. It has possibilities in dining rooms, halls and libraries. Red is not suited to small rooms or warm climates because it is too warm, aggressive and stimulating.

Yellow, the color of light and sunshine should influence us as sunlight does. It is the most cheerful and exultant of colors. It makes rooms sunny and lovable and even in cheap surroundings makes a room livable.

Blue, the color of the sky, of deep still waters, is the coldest and most distant of the colors. Its reactions are restraint and repose, calmness, tranquillity, dignity. It is used to make warm rooms seem cool and small ones seem larger. It is a useful warm weather color and sometimes has a soothing influence on nervous temperaments. Blue dulls by artificial light.

Certain colorists maintain that no color scheme is emotionally satisfying unless all three of the primary colors,—red, blue and yellow appear in it. White, black, gold or silver may be substituted for one of the three.

Green, a combination of yellow and blue, and compounded of warm and cool colors, differs from both. It varies widely, being warm and sunny if the yellow predominates or cool or somber if blue predominates. When neutralized with gray it becomes calm, restful and refreshing. Green is excellent under certain circumstances in warm climates, in country houses and for nervous people. Avoid brilliant green.

Violet has the qualities of red and blue. It is the color of shadows. Purple is suggestive of royalty, of luxury. The red tints of lavender have possibilities

in decoration and should be more used, as should mauve and mulberry.

Orange has the qualities of red and yellow. It is a warm and invigorating color. Golden browns with all the autumn tones are excellent for dining rooms, halls and libraries.

COLOR TERMS

By color tone is meant the color note or dominant hue. The qualities of tone are hue, value and intensity.

Hue expresses the degree of color. Red, orange, yellow, green, blue, violet and purple are hues. Emerald is the normal hue of green.

Colors darker than the normal hue are called shades. Shades are produced by adding black to the normal hue. Variations of a hue formed by the addition of white are called tints. Carmen is a shade of red and rose a tint of red.

Value of luminosity is that characteristic of color which depends upon the total amount of light reflected to the eye. Tints of any hue have a higher value, and are more luminous, than any of its shades.

Intensity or purity depends upon its relative freedom from white light and determines how brilliant or how forceful a color tone is. Colors lose purity as they are neutralized by the addition of black, white or gray or by union with their complements.

Normal hues are positive, bold, somewhat crude. Neutralized with gray they become less obvious, softer, and gain in quietness, subtlety and refinement.

The correct placing of neutralized colors in relation to more intense ones is most important in interior decoration. Two principles should always be observed: (1) "Backgrounds should be less intense in color than objects that are to appear against them in any decorative way." Therefore walls, ceilings and floors should be less intense than hangings, rugs, upholsteries and pictures. (2) "The larger the color area the less intense it should be, and the smaller the area the more intense it may be." Therefore make rugs and hangings less intense than sofa pillows, lamp shades and small ornaments.

"Full intense color is the loudest, strongest, most forceful appeal of the idea for which it stands. It should be reserved for the few things one wishes to make emphatic in any scheme of color composition." F. A. Parsons.

"It is a common mistake to assume the satisfying power of a favorite color depends upon the area of the surfaces over which it is distributed. It rather varies inversely with the area. A single ruby red porcelain bowl is more satisfying than a room done in crimson rugs, walls and hangings." B. C. Jakway.

There should be one dominant color for every room. It may be dominant by using a small amount of relatively pure color on small areas with walls and ceilings neutral, or may be used in varying degrees on all the principal surfaces of the room. The purpose of the room should decide the dominant hue, together with its size and the amount of light it receives.

"The decorator desiring color harmony has a fourfold problem: (1) select hues which are pleasing together; (2) distribute these hues both as to area and position so that the total effect is pleasing; (3) distribute all colors whatever their hues in such a way that the tonality of total effect of light and shade are pleasing; (4) distribute hues with reference to their purity or intensity in such a way that a balance is struck. Connecting rooms should be united by harmonious coloring. Plain rugs, for example, of markedly different hues are unpleasing in adjoining rooms. Gray is a peacemaker among colors." B. C. JAKWAY.

A room may be spoiled when the color of the walls is not in harmony with the furniture. Green, red and deep blue look well with almost any wood. With oak or red mahogany, blue and tan may be used; with brown mahogany, yellow, brown and violet; with walnut, French blue or old rose.

Colored walls soften the effect of awkward furniture. With mahogany furniture of unpleasing lines reddish ochre and with oak, mulberry walls will make the furniture less conspicuous. Objects of humble use should be decorated with humble colors which are quiet and dull.

"Dear me," sighed Jane, on re-reading her color notes, "what a lot there is to know about color. What chances there are for mistakes, and on the other hand what wonderful opportunities to secure pleasing and satisfying effects. I wonder if I can find anything

about colors that suit one's complexion or temperament." And again she looked through the notes she had been years in collecting for just such an occasion as this. Yes, here was something:

"People are seldom conscious when they are disturbed by a poor color choice. They grow nervous, restless, irritable without realizing that the walls have been crowding and annoying them and that the room is filled with details in strong advancing colors that jump. A room which is all warm or all cold, all active or all passive, all low or all high in value would annoy. A room which is warm would look flushed; if all cold would seem chilled; if all neutral would fail to cheer or stimulate. A balance of warm and cool notes should generally be in favor of warm.

"Warm colored walls are more becoming to many complexions. Women should select the dominant hue colors that are becoming. A woman who is too dark ought to do her room in low tones for white woodwork and pale walls will make her look darker. A sallow complexion will appear more sallow in a yellow or lavender room. A woman with too much color will find the red in her cheeks intensified in a room done in yellowish green. Many a woman who cannot understand why she fails to look her best at her own dinner table will find the answer in the walls behind her back."

"Well, if that is true it is certainly worth remembering," was Jane's mental comment as she turned to another page in her notes and read: "A prominent decorator decided on green as a background in a dining-

room because the hostess had beautiful red hair which was most effective against the background he provided for her."

This brought to Jane's mind a story she had heard about a famous beauty of history, a brilliant brunette whose feminine rival was a lovely blonde. The brunette planned a brilliant dinner to which the man for whose affections the rivalry existed, and the blonde were invited. The colors used in the table decorations and in the hangings of the dining room made a perfect setting for the brilliant, vivid beauty of the brunette and for the costume she chose for the occasion, but completely drowned the pale beauty of the blonde and her gown in pastelle shades.

Yes, Jane could see where a knowledge of color could prove extremely valuable in dress as well as in decorating. It possessed fascinating possibilities.

"The next thing to do," said Jane to herself, "is to get all of these principles and facts about color into my head and then apply them wisely and well. A large order! And I shall be judged by the knowledge I have and the way I interpret it. It is beginning to be very easy to see that a person must have a general knowledge of the principles of good decoration. There is no excuse for ignorance on that score. It is to be had for the asking, or rather for the seeking. But in any art the treatment is important. I am beginning to realize," she mused, "that many things are not open to personal whim. There are certain fundamental laws in regard to backgrounds, correct arrangement of furniture according to line and form, proportion and balance, the right use of textures, and design and color that must be observed but the final hue choice

in color will be left for me to decide, also, how light or dark a room shall be, how gay or subdued."

It was in early spring when Jane and John started south and spring was in the air and in their blood. No wonder they felt young, no wonder they wanted their new house to express this feeling of gayety and youth and spring. "If I can not have much of a garden this summer out of doors I'll make the interior look as lovely and appealing as a garden," Jane told herself. "I'll use my favorite spring flowers as color motifs and the rooms shall be as cool and inviting as a shady nook on a warm day and the whole shall look like an old-fashioned bouquet—but not *too* old-fashioned," she added.

So Jane took a large sheet of paper and wrote LIVING ROOM. Then she jotted down the following headings, filling them in thoughtfully.

Atmosphere—cool, inviting, restful.

Background—neutral (old ivory walls), floors of oak, dull finish; ceiling, cream. After this she penciled O. K.

Possible color schemes—old blue and gold, green and gray, brown and green, mulberry and tan, mulberry and green, peacock blue and gold.

"Or I might use a picture as the central theme and build the room around it as Whistler did in the famous Peacock room," she told John who was reading as she worked and talked. "Fine idea," he had replied.

On their way south from New York, Jane and John had stopped in Washington for a brief visit with friends. One of the places to which Jane had insisted on taking John was to the new Freer Art Gallery containing a wonderful Whistler collection and the famous

Peacock room which had impressed John. Jane had studied it intently in the hope of getting ideas which she could adapt in their new home. She could not possibly imitate such a room. No one but a millionaire with a palatial home would desire to do so, but by studying what had been done by one of the great artists of the century in the decoration of a room she could learn much that might prove of value.

First she noted the proportions of the room, and its principal architectural features. It was an oblong room with a high ceiling. A paneled wainscot extended around the walls above which a series of brackets and shelves had been erected against the painted leather wall covering. The ceiling was covered with leather on which were wooden moldings interlaced in rectilinear designs, extending down into eight pendant lighting fixtures. The brackets, she learned, had been erected to hold the collection of blue and white porcelain owned by Mr. Leyland of London, original owner of the room. At one end was a fireplace of blue tile, a mantel of old gold, above which hung a large oil painting of the Princess of the land of Porcelain, to make a proper setting for which Whistler had re-decorated the room using the peacock motive.

The picture represented the standing figure of a young woman clad in a gorgeous Japanese kimona of pink and gray with sash of red. Her hair was almost black. The circular fan in her right hand was cream. The six-fold Japanese screen beyond was of cream white with decorations in pink and red and yellow. The rug on which she stood was blue and cream and the draperies in the background of the

room picture were red violet. When his painting was first hung in the dining room of Mr. Leyland's London home Whistler had objected to the red flowers on the leather wall and red border of the rug as harmful to the delicate color arrangement of his painting. The owner agreed to remove the objectionable rug and allow Whistler to change the color of the flowers. This he did by the introduction of yellow and gold. But the result was not satisfactory because not in keeping with the rest of the wall colors. So Whistler, intent on making the room an effective setting for his Princess gradually developed the Peacock room as it is seen to-day in the Freer gallery designed to hold it.

The blue and gold color scheme used by Whistler was based in design as well as color upon the peacock. Two peacocks in gorgeous trailing plumage are portrayed on the larger areas of the wooden shutters on the west wall. Instead of hanging another picture over the sideboard, as originally intended, Whistler painted in a large design of two peacocks facing each other. He filled the smaller and broken wall spaces with motifs from the peacock's plumage simplified into abstract designs. It was a wonderful study in color and design.

Jane had been impressed not only with the general effect but with details, and had called John's attention to how perfectly the colors of the vases and jars harmonized with the wall decorations. The original walnut had been turned to dull gold by Whistler. The great majority of the wall spaces were now empty but some wonderful specimens of Japanese and Chinese pottery, for which the Freer collection is also famous, occupied choice positions. They showed up exquisitely

against a gorgeous background and they also fitted into the whole scheme of decoration.

Some of the pieces of pottery which Jane had particularly noted because of their appealing color and shape were a Japanese water bottle, double gourd shape of a brilliant dark blue, irridescent glaze over a deep mahogany brown; a Persian bottle of globular form with a long slender neck and glaze a brilliant light turquoise blue; a Chinese jar of dark apple green over which slight decorations had been painted in black; a Japanese water jar of reddish orange with splashes of yellow green and blue gray and a Persian jar ovoidal in form glazed a brilliant deep lapis lazuli blue.

The visit to the Freer gallery had been a revelation to both Jane and John. Jane took away many impressions which were to exert a decided influence.

She learned that the Japanese principle of showing only a few beautiful things at a time was the spirit of the gallery. This was the least crowded of any gallery she had ever visited. There was only one line of pictures on the walls devoted to paintings even when the pictures were small, as in some of the Whistler rooms. She noted that the background was a neutral gray, trim a darker gray and the floors a very dark composition gray. The cornice was a lighter gray with a gold stripe which harmonized with the dull gold frames of the pictures. All the pictures were hung quite low, on a level with the eye and by two wires, one at each end, as all pictures rectangular in shape should be hung. The small pictures were grouped in twos, threes or fives. Where there were three small pictures great care was taken to use consistent sizes and shapes,—an oblong picture in the

center with rectilinear pictures on each side, similar in size and shape. If a long and narrow picture formed the center two pictures higher than they were broad were used to balance each other.

Before leaving the Freer gallery Jane and John had decided that they would like to have a room built around the same general idea of the Whistler room, that is, to use a picture as a theme and to key the whole color scheme of the room to it. Now she had a wonderful idea. She had bought from an artist friend in New York, famous for her pictures of lovely gardens, a charming water color of an old fashioned southern flower garden. This picture she decided should furnish the dominant color chord for her house and the drawing room should be a setting for it. With this as "the dominant idea" Jane went to work after a method of her own.

First she took twelve sheets of paper, typewriting size and at the head of each wrote the name of each room in the house,—living room, library, dining room, breakfast room and sun parlor, kitchen, hall, man's bedroom, lady's bedroom, old lady's room, guest room —for young girl, sleeping porch.

She had not realized the house was so large, it was so compactly built. She hoped her mother would come to live with her now that she was to have a home of her own. As she expected long summer visits from the younger sister off at college, she would plan rooms for them in her scheme of things. As soon as she and John had decided that this was the house they wanted, though it was larger than they needed, Jane had written her mother, who had been living with the older married sister in the old home since the father's death,

to ask her to agree to spend part of the time with her and John. Mother had replied that she would not only do so but would help furnish the new home. Jane had written a tactful letter posthaste thanking the mother for the assistance but suggesting that instead of sending any furniture from the old home, where she felt it really belonged, she wait and help furnish her own room when she arrived. She didn't want victorian furniture in the new home.

Jane was glad the house was large enough to call forth all her knowledge and skill in making it both beautiful and useful.

"A new word should be invented," declared Jane, "*Beautility,* meaning a combination of the beautiful and the useful. Beautility should be the keynote of every house." After these sage remarks she stopped chewing her pencil and went to work.

On each sheet of paper under the name of the room she wrote on the left hand margin—Architectural features, beneath that Color scheme with sub-heads of floors, walls, trim. The next main division was Draperies and the next occupying the center of the page was Furniture with three sub-divisions, what we have, what we need, what we want. The last general heading at almost the foot of the page was Accessories. "I'll be the rest of my life filling that space up," she smiled to herself as she wrote the word twelve times, once on each sheet.

She foresaw that this method was entailing considerable work but decided that while color was uppermost in her mind she would tentatively decide on the color arrangement for each room in the house. The result would be more harmonious and pleasing

than if she took each room and furnished it completely before proceeding to the next, as seemed the general custom.

Before deciding upon the color scheme she knew that the use, purpose, and spirit of a room must be considered as well as its size and shape, and exposure. Architectural features then would have to come before color. So she began.

Drawing or Living Room

Architectural features—Oblong, about 20x15, a fireplace, four windows forming a window group, French doors leading into the library. Southwest exposure.

Atmosphere desired—Cheerful, cool and inviting.

Possible color schemes—Mulberry and green; tan, old blue, ivory, rose and orange yellow.

Library

Northwest room—Fireplace, smaller than drawing room, built-in book cases, two windows.

Atmosphere desired—Study, rest, quiet.

Possible color schemes—Sage green and henna; French blue and old rose, russet and citron; golden brown and plum.

Dining Room

Southeast—Square, medium size.

Atmosphere desired—Good cheer, hospitality.

Possible colors—French blue and old rose; orange, brown and red.

Breakfast Room and Sun Parlor

Small, oblong room off dining room and kitchen—eastern exposure.

Possible colors—Any bright colors,—orange and black; anything from orange yellow to red with blue and green for contrast; emerald green, orange and black.

Kitchen

Small—Northern exposure.

Atmosphere—Spick and spanny and bright and shiny and very cool looking.

Colors—Blue and white; buff and green.

Hall

Small entrance hall with stairway.

Atmosphere—Inviting, hospitable.

Colors—Straw color and violet; gray, green, crimson and black.

Bedrooms

Atmosphere desired throughout—Bright, cheerful, restful, inviting.

My room—Ivory and old rose.

John's room—Orange and brown; gray, red and yellow.

Sister's room—Turquoise blue and pink; green, yellow and mauve; gray, blue and mauve.

Mother's room—Lavender and gray.

Bathrooms—Atmosphere desired, sanitary, clean, spick and span. Possible color schemes—white, green and gray; blue and white; putty; buff.

But there were many other points to be considered. The library and drawing room could be turned into one by opening the French doors, an ideal arrangement for entertaining.

Instead of using several colors in one room Jane considered concentrating on the varying tints and shades of one color. Should she have a blue room, a green room, like they did in the White House or a lavender room or a rose room? In a red room, for instance, she could go from pale pink through scarlet and crimson to maroon.

During their stay in Washington Jane had been entertained at the White House and had studied with keen interest the state reception rooms, the wonderful East room in old gold and ivory with its four beautifully carved mantels surmounted by handsome mirrors. The three sparkling crystal chandeliers and the famous gold piano had also attracted her attention.

Although the Blue Room, the Red Room and the Green Room had disappointed her from the standpoint of decoration they were most interesting historically

and from her study of them she had gained some helpful ideas which she hoped to use.

She knew that it was the custom to redecorate the White House according to the wishes of each incoming president, but that comparatively few changes were made in the rooms of state.

Guests arriving at the East gate passed through a long corridor from which the cloak rooms opened. Jane noted that here the walls were yellow, ceiling ivory and the woodwork white. Ascending the broad stairs she reached the main corridor. Here the walls were of buff and the woodwork old ivory. From the stately East room, forty feet wide and eighty-two feet long, she passed into the Green room.

One of the first things she noticed was the exquisite paneling of the walls covered with green velvet. The floors were varnished oak, the woodwork white enameled with mahogany doors. It was a dark but rich looking room.

The room that appealed to her most was the Blue room which she wished to study more intently but could not because it was here that she was received by the First Lady of the Land and ushered on into the Red room. She did notice, however, that the room was oval in shape, that the walls were covered with what looked to be a corded silk, rich blue in color. Above the wainscot was a stenciled border in gold. The hangings were blue and gold and the furniture was painted white.

What impressed her most in the large state dining room were the walls paneled in dark English oak, very impressive looking and the beautiful piece of tapestry

which seemed to belong to this spacious room and which glowed warmly on the walls of wood.

Before leaving Washington she purchased photographs of some of the rooms in the White House and studied them. The private dining room looked homelike, cheerful and inviting. The bedrooms, though old fashioned, looked historical. The bedroom occupied by Helen Taft pleased her particularly.

It seemed to have more indivuality than most of the rooms. She was told that when last done over all bedrooms on the second floor had been painted, the paneled walls, being done in buffs, putty, gray and tan, the panel moldings and woodwork in ivory and ceilings in cream. All had a stippled finish. Perhaps it was this fact that later influenced Jane to have her own bedroom stippled.

Interesting though the rooms in the White House were to visit and to study she did not consider them the ideal rooms to be followed in the home of the average family, but Jane found here helpful suggestions which she was able to utilize later.

It was a recollection of the visit to the White House that caused her to consult one of the color charts she had collected. The blue green family looked as if it had fascinating possibilities. It included peacock, turquoise, jade, bottle green, robin's-egg blue and sea green. The very names were fascinating and set her fancy traveling the seven seas and back again bringing from orient and occident hangings and tapestries and rare silks and exquisite furniture with which to furnish the blue-green room, which she supposed would have to be the den—but then she had no den. Well, the sun parlor should be the blue-green room. But

hadn't she decided on orange and black with green reed furniture for the sun parlor or did she decide to make one corner of the sun parlor into a breakfast room and have the carpenter make a long narrow refectory table painted apple green, with a bench the same length placed against the wall so the breakfasters could look out of the windows into the green branches of the trees without?

But were there trees on their lot? Yes, she remembered there were several of them and two on the side near the sun parlor but she hoped they would not keep away all the sun, for what would a sun parlor be without sun particularly in the morning?

Thus her thoughts went off on a merry ride on a fairy broomstick picturing a series of beautiful rooms, colorful, restful, inviting, soothing, stimulating, dissolving one into another as scenes dissolve upon the motion picture screen.

In her recent visits to the movies Jane had been surprised to find herself carefully noting furniture and draperies, and interior settings in the picture. Some of the rooms where famous stars moved and emoted were gorgeous beyond one's wildest dreams, some were harmonious and beautiful and some, well, some were wholly out of harmony with the characters who were supposed to occupy them. How critical she was becoming! She wondered if she would be criticizing every room she entered in this city to be their future home. She hoped all the reading and studying she had done and the thought she had given to her own home would not make her too critical of others. One great difficulty in going rather thoroughly into a subject is that so many possibilities confuses one, just as

when one goes into a large department store to buy a new dress one is shown so many that it is difficult to make a choice.

There were so many color possibilities open to her with all her new knowledge of color that she hardly knew where to begin or where to stop. Then a thought came to her, a part of a lecture she had heard in New York. It was to the effect that if you observed certain well defined laws most of your problems would settle themselves,—the individual really had very little choice after all except in the little trifles which were not to be considered of trifling importance. There was also something about just the final hue, choice in color and the dominating characteristic of the room being left to personal choice and whims. "All of which means," mused Jane, "that as my house is light and its rooms reasonably large I must stick to blues and greens for summer if I wish it to look cool, comfortable, cosy and inviting. I should have said 'calm' and kept the illiteration," she scolded herself. Her mind had a habit of having its own little jokes at her expense at times. It was lots of fun though, thinking things out and letting one's mind and imagination fare forth free and unrestrained. It was good mental exercise, just as the cross country gallops on her saddle horse in her younger days had been the most glorious physical exercise she could remember.

Well, when she listed her furniture under the two headings—what she had and what she wanted and noted "exposure," "architectural features," "atmosphere desired," "furniture on hand," and "articles desired," the "possible colors" would probably narrow down to one or two at most.

"Walls," at least as far as the downstairs was concerned for the next few years, were already determined. They were all painted ivory and the floors were hardwood, dull finish and not too light. By the time she was ready to "do over" the walls the floors would be ready for staining and she could change the color if she desired, as she probably would. In fact she would probably see how very different she could make the same house look with a different treatment of walls, floors and draperies, while using the same furniture which could not be quite so easily changed. Furniture was a great responsibility. One might have to live with it a lifetime.

That thought mothered another in her practical little head. "We shall buy now only the things we really need very much and add to them little by little. We must make the downstairs look inviting and hospitable. We'll economize on the upstairs for the present and gradually move some of the downstairs things up and the upstairs things on up into that nice large attic which I'll fix up some day into a den, playroom or a little theater or something."

Then she had another thought which made her sit up and look more serious. "Colored walls or walls with a large scrawly conventionalized design are excellent when furniture is sparse or when it is of no particular design or style." She had read that somewhere. Strange how things kept coming back to one. Well, she liked wall paper and it had its advantages though personally she preferred paint. Painted walls were so clean and sanitary and gave such possibilities for the use of colors in hangings and draperies. It might be better to paper the upstairs rooms because she had very

little bedroom furniture. But she would have such fun painting those walls herself in some easily applied water color of which there were so many on the market! She had already selected the lighter colors in the lighter tints keeping to the yellow and red family rather than to the blue and had remembered that the colors would appear lighter on the walls than on the color cards. She was hoping her little sister would come to visit her in the summer and that they could paint at least three of the upstairs rooms. Her mother probably would not come to her before fall and that would give her time to fix up "Mother's room" at her leisure.

What a busy happy summer she would have and what fun it was to plan the furnishings for her house! Here she went off dreaming again, mentally furnishing each room with rugs, curtains, shades, pieces of furniture new and old, moving them here and there, never quite satisfied but getting her mental pictures more clearly in her own mind.

"Well, the next thing to do is to decide upon window shades, curtains and draperies and coverings for furniture we have for all that is part of the color scheme. I shall assemble all my information on rugs and draperies just as I have done on color and then I shall fill in the next item on my twelve working sheets. It is a great help to have something down on paper to refer to and study and add to and take from. It is a framework, something on which to work and from which to build."

But that she left until another day, and we shall leave it for another chapter.

VII

RUGS AND DRAPERIES

"I AM thankful that there are not many principles to remember concerning rugs and draperies as color," was Jane's comment as she began to assemble and classify her information on this important subject.

"Let's see. What do I know about rugs and floor coverings? I'll make a note of a few general rules." And this is what she noted.

Floors and floor coverings should be darker than walls or ceilings. Build from the ground up.

A floor is something to be walked on. It should not be too obvious. Therefore, floors and floor coverings dark and neutral in color are always safe.

Hardwood floors, now so popular, are usually left bare or partly covered with rugs. They may be finished with a paste wax and can be kept in condition by using a dry mop. The most popular hardwood for floors is oak, with maple, birch and beech used to a limited extent.

The most popular softwood is pine, with firs and spruces also used. The edge grain soft woods are more durable and though more expensive are recommended for uncovered floors. The slash grain softwoods splinter as they wear and should be covered for

service. Softwood floors may be painted, stained, varnished, oiled or shellacked. If painted or stained they may be wiped with a damp cloth.

Wax may be applied to a floor that has been stained, painted or varnished, or directly on the bare wood. Floors that are varnished are apt to scratch, paint wears off readily and oil catches the dirt.

Waxing is considered by many the most practicable finish for both softwood and hardwood floors. Given the proper care, waxed hardwood floors improve with age even under hard usage. The chief objection to waxed floors is the amount of labor required to polish them. Success in waxing lies in applying the wax in thin coats and rubbing it a great deal.

Dark colored floors give the best general effect. Light colored floors, which keep the natural tone of the wood, show dust and footprints less readily.

Composition floors are good for kitchens, bathrooms and entrances. They can be washed but water should not be left standing on a composition floor. A good, heavy grade linoleum makes a permanent floor for every room in the house where softwoods are used throughout. They are best laid when the house is built.

Rugs and carpets in common use are divided into two general classes, pile rugs and plain weaves. The best known pile rugs and carpets include Orientals, Wiltons, Axminsters, Brussels, Chenilles and Velvets. Ingrains are the plain weaves. Among the ingrains are the Kidderminster, Venetian, Pro-Brussels, art squares and Scotch wools. All of these reversible wool rugs give good service in proportion to their cost and are good in simple homes and informal rooms. They

are woven like plain cloth and can be used on either side. There are many grades on the market and material, weave and weight should be considered. Their light weight is their greatest disadvantage.

The pile rugs look best in more formal rooms, the more formal the room the deeper the pile is the general rule.

The best pile carpets and rugs have a worsted surface and a clean, smooth linen or hemp backing. Worsted and woolen rugs look much alike but worsted usually wears better. Woolen is softer, less lustrous and less durable. A light colored wool or wool filled rug is likely to contain more pure wool than a dark one for the dark colored wools can be more easily adulterated.

All carpets and rugs, whether they have a pile, as in Brussels, or a plain weave as in ingrains, are made up of warp and weft threads. The warp threads run lengthwise and are set in the loom; the weft threads run crosswise through the warp. Worsted, woolen, cotton, linen, hemp and jute are used for carpet yarns.

Brussels carpet, extensively manufactured in and near Brussels, is a loop pile carpet. In selecting a Brussels, note how close the rows or loops are together on the surface, whether the colored warp shows on the wrong side and whether the thread used for the backing is clean and smooth. Dirty or lumpy backing thread usually denotes poor quality.

Tapestry Brussels is an imitation of body Brussels and is inferior in both appearance and durability, but it costs only about half as much. Brussels rugs and carpets are suitable for any room in the house and good quality will stand years of wear.

Very little Brussels is found on the market to-day because other types of cut pile rugs can be more easily and cheaply manufactured.

Wilton rugs and carpets are woven in the same way as Brussels except that the loops are cut thus giving a plushlike surface. The pile is higher than the loops of a Brussels and the Wilton is more firmly woven and contains more yarn. There are two general types of Wilton, worsted and woolen. The worsteds are more expensive but will withstand harder wear and are generally made in more attractive colorings and designs. Both are especially suitable for living rooms, halls and stairs, though they can be used anywhere.

Axminster rugs and carpets have a thick cut pile somewhat like the Wiltons but the method of weaving is quite different and a greater range of colors is said to be possible. They are less closely woven than Wiltons or Brussels therefore require less material and less time to manufacture. The more closely the back is woven the better the carpet will wear. The best are very durable. The wide range of color and design and depth of pile and moderate cost make them very popular. Cheaper grades are not so durable as Wiltons or Brussels and will soon show effects of hard service. Compare weights as well as prices before purchasing.

Chenille rugs are a modification of the Axminster. They can be woven any length, as wide as 30 feet without seams, and any shape desired. Many are plain or two toned making them suitable for use in many rooms with many kinds of furnishing. Though rather expensive they are said to be exceptionally durable.

Velvet carpets and rugs are an imitation Wilton. They are made the same way as tapestry Brussels ex-

cept the loops are cut. On account of the longer pile they contain more wool. They should be cheaper than Wiltons because they contain less worsted yarn. The heaviest qualities are almost as good as Wiltons. Plain soft colored effects are pleasing in living rooms and bedrooms but are not practicable for halls and dining rooms. Some kinds of velvets show dust and foot-prints more than others. It is well to test rugs by walking over them in the stores before buying.

Oriental rugs are woven in one piece on hand looms in foreign countries. The value of a genuine Oriental depends on the design, fastness of color, compactness and evenness of the weave, number of knots to the square inch and care that has been taken of it. There are many imitations of Oriental rugs on the market to-day. Some are well made, and copy designs and coloring of old rugs and are worth buying. Modern Chinese rugs copying old designs are very popular and some are very beautiful.

The housewife should buy Oriental rugs only from reliable dealers. Too many small Oriental rugs of different designs and colors are bad. Avoid Orientals unless they harmonize with other furnishings in the house. Their use has been greatly abused. Where several small ones are used in the same room see that they harmonize in pattern and design as well as color. Don't use one big design, one medium and one small or rugs that differ widely in color in the same or adjoining rooms.

Rugs with small designs are best in dining rooms and halls, and do not show crumbs and dust and dirt as much as plain rugs.

Oriental rugs are suitable for dens, a music room and

for halls and living room where a distinctive color is needed.

A good general rule for the use of rugs is: where walls have a figured covering plain rugs are better, where walls are plain, the all over design in rugs is better.

The size of the pattern may vary directly with the size of the room, large patterns being suitable in large rooms. A small pattern sometimes combines happily with a large one, for example, if the upholstery has a plain background with an occasional motif, an all over effect in the rug may prove a happy combination. If the draperies have an all over flowery design a rug with plain background and an occasional motif, as in the Chinese rugs, may prove the most effective. Do not have designs in rugs, walls, upholsteries and draperies,—at least two out of the four should be plain. Two different motifs of the same type are bad in the same room. Avoid too bright colors and rugs and motifs that jump out at you and give a spotty, wobbly uneven effect to the floor. Remember that the floor is to be walked on and should look like a floor, not like a crazy quilt.

Jane laughed when she remembered that practically every writer on the subject had loudly protested against placing small rugs catacornered,—and that no two writers had spelled the word alike. They had also urged against placing furniture askew. When she had read that statement at least ten times Jane felt an irresistible desire to straighten every rug she saw that lay slantwise on the floor and she was horribly afraid that some day when in the home of a comparative stranger she might give way to the impulse. Why

would so many people persist in doing the wrong thing in house decoration when the right thing was simpler, easier, more natural and more satisfying?

But there were other points about rugs to be noted. A colorful rug with a pleasing pattern could be used to "pull a room together" and could also be used as a basis for the whole scheme of decoration for a given room.

Jane knew both from the current magazines and from her visits to the stores that rag carpets, braided rugs and the old-fashioned hooked rugs were very popular and were now being made commercially in factories and were featured in settlement work conducted in mountain districts in order to keep this handicraft alive. To-day new rags, uniform in color and texture, are used rather than the miscellaneous assortment seen in the old-fashioned rugs some of which were most attractive both in color and design. Jane remembered seeing some lovely old-fashioned hooked rugs and braided rugs in the homes of some of her friends who went in for old Colonial furniture.

Fiber, grass and rush rugs she knew to be popular for porches, sun parlors, summer cottages and sometimes in bedrooms. They were usually plain, with colored border or a simple design in two tone stripe effect. Straw mattings she knew were imported mostly from China and Japan and were once quite popular as all over coverings in summer cottages and still used to some extent.

With the information she had assembled she was much gratified. Fortified with this knowledge it would be much easier for her to select her rugs and floor coverings. Fitness and expense would be determining

factors. She would keep the home this summer scaled down to the simple, and the inexpensive. Therefore, expensive deep pile rugs would not be appropriate for her cretonne covered furniture in living room and library. The rug she had bought for the New York apartment would do nicely for the library and she would buy a new rug for the living room. For the bedrooms small reed, rush or rag rugs, one beside each bed would be sufficient until fall. The dining room floor she would leave bare for summer. In the sun parlor, pantry and kitchen she would use linoleum. In the hall the small rug she had used in the apartment dining room would serve.

But before choosing the rugs for the different rooms she would briefly summarize the principles she would use as a guide.

Floors and rugs should be deeper in color value than the walls.

In every room there must be a definite center of interest. If this is in the rug, walls and hangings should be of a neutral shade.

If rugs and walls are delicate in tone, darker furniture may be used to lend weight and stability to the room.

If rugs and walls are rich and somber, brighter furniture gives accent and vivacity.

In choosing a new rug for an old or remodeled room select one that harmonizes with the furniture. Too bright a rug may make the old furniture look older and shabbier than it is.

A hall runner or stair carpet should harmonize both with the heavier colored rugs downstairs and the "scatter" rugs upstairs. (A good color combination for

a hall rug or stair carpet is soft ecru with rose and olive green design.)

The pattern and colors of a figured rug are best brought out if the pile points toward the main approach to the rooms. Rugs should always be cleaned with the lay of the pile, never against it.

So she took out her working sheets and turned to hall, living room and library. The rugs she had should decide the color scheme to be used in these rooms.

The bright colored Axminster with Persian design would be just the thing for the hall. It contained blues, reds, tans and greens, any two of which would make an effective color scheme if properly carried out.

The taupe, blue and old rose rug with an unobtrusive pattern would be just the thing for the library and would again assist her in selecting one from the several possible color schemes. French blue and old rose would harmonize with the rug while the orange, russet and buff would also blend.

For the living or drawing room mulberry and green or tan, old blue and ivory both appealed to her.

She wanted the living room during the summer to be as cool and spacious as possible. To that end few furnishings were needed. In the fall she hoped to make it look more like a drawing room by paneling the walls, which the fireplace, French doors and windows had cut into, but she knew at first glance that much could be done to improve the room and formalize it by the right use of paneling. But the rug she bought now must harmonize with the cretonne she would use to cover the overstuffed furniture and with the furniture she would buy for the drawing room in the fall.

A plain taupe or a plain gray rug for the living room

would solve all her difficulties because either would go with anything. However she had always wanted one of the modern Chinese rugs with plain center and large conventional corner design and felt now was the psychological moment in which to indulge in this desire. They came in such soft and lovely colors. But the furniture must harmonize with the rug and harmony of texture must be kept in mind. Well she must pay another visit to the stores and consult her budget before buying. She had decided upon a Wilton or Axminster in plain or Chinese pattern. That was something and far better than to have no idea of what she wanted and to look at all kinds of rugs and become more and more confused the more she looked.

DRAPERIES

Now came draperies. After having the background of the room right, hangings should be considered. They were both part of the background and part of the decorative scheme as well.

What were the outstanding rules in regard to curtains? The primary object of shades and curtains is to regulate the light. The purpose of windows is to let in the light and curtains must not interfere with this function. Jane and John both loved sunlight, and desired plenty of light and air, one of the most difficult and expensive things to find in New York, as they well knew. Heavy expensive draperies and overdraperies had never appealed to Jane. She felt they belonged only in castles and mansions and the big town houses of millionaires. They were not for her. Single curtains in plain or dainty colors were much

to her liking and over-draperies of cretonne or some of the colorful sunfast fabrics for the more formal and elegant rooms.

Window hangings she divided into three general kinds: (1) opaque shades, (2) casement curtains of light weight next to the glass and therefore often called "glass" curtains, (3) over-draperies.

Shades she knew are sometimes omitted when two kinds of curtains are used. Shades when used should harmonize with both the interior and exterior of the house. This is possible now because duplex shades in numerous combinations of color are now on the market.

Shades she also divided into three classes: (1) Plain linen or cloth; (2) crinkled cloth or pongee which draw up and down in folds; (3) decorative shades of lace, figured cretonne or chintz.

Shades should be a neutral feature and harmonize with walls. Among the popular colors in window shades are stone gray, ivory, Van Dyke brown, clover green, buff, white, tan, slate and dark green and dark blue. To keep a house from looking spotted from the outside shades should be the same color all over the house. The use of duplex shades permit different colors, however, on the interior. A good quality of shade and good, durable rollers are a good initial investment. In some rooms she would use shades alone or shades with side draperies and no glass curtains. Novelty effects with lace panels which roll up like shades and shades of cretonne make a pleasing variation which she thought she would try.

When she did not use shades, glass curtains which allow the light to come in but insure privacy would be

essential. If windows facing one street have different types, styles and textures of curtains and methods of hangings are different the effect from without is jumpy so she must keep in mind how the curtains will look from the outside as well as inside, and strive for harmony without as well as within. Many forget this. She had only to pass along any street and carefully note curtains in any series of houses to be aware of a universal lack of exterior harmony in window curtains and hangings.

She listed the most common and practicable materials for the single or glass curtains, plain scrims, marquisettes, casement cloths, plain or small figured nets, voiles, filet nets, large and small nets, lace, Japanese and Chinese silks. Under the heading "draw curtains" she listed,—sunfast gauzes and silks, cheesecloth, mull, cotton crepes, linens, organdies, dotted swiss, muslins and chambrays, madras and poplin; under "over-drapes,"—cretonnes, chintzes, satins, heavy silks, velours, damasks, and the heavier sunfast silks. Elaborate patterns she knew were no longer considered in good taste, and cheap lace curtains were never in good taste though still used. Far better, she decided, to have a simple cheesecloth curtain in simple surroundings than imitation lace curtains.

She would use only one set of curtains in dark rooms that needed light and in rooms of northern exposure. Decorators recommend draw curtains for summer when the maximum of air is desired.

She next jotted down the following items:

Outer curtains or over-draperies serve three purposes: (1) add a note of richness; (2) regulate the amount of light during the day; (3) give an air of

privacy and richness hard to obtain in any other way.

Light colored cretonnes are suited to bedrooms, breakfast rooms, and cottage and bungalow living and dining rooms. To-day cretonnes are also used in town living rooms and dining rooms. Rep, silk, damask, velour, velvet, tapestry, brocade and heavy silk may be used in more formal living and dining rooms and for more elaborate window treatment.

The numerous new sunfast materials in silks and cottons are extremely popular for over-draperies. Silk taffetas, satins, paisley cloth, armures, printed linens and chintzes are also popular materials. Striped moiré in two tones is fashionable for formal rooms, also shaded stripes in other fabrics.

For walls with plain coverings striped or figured hangings are recommended. If the wall paper is figured the hangings should be in plain colors using the dominant color note in walls and rugs.

If the room is large and the ceiling high a large bold pattern may be used. If the room is small and low smaller patterns are better. If the light is poor use light, transparent draperies in light colors. If there is a great deal of light or if the rooms are very high use double curtains or heavy draperies. Sash curtains are good with small windows. Sometimes glass curtains are entirely omitted with small windows or windows having many panes. Many windows look best with simple curtains of net or scrim.

Other curtain questions that came to Jane's practical mind were: Shall I use one pair or two? Long curtains or short ones? Tiebacks or straight curtains?

At the drapery department of the stores she had visited she had seen illustrations of all of these. Sales-

men with whom she talked were very courteous and helpful and several gave her sketch books showing a dozen or more different styles in window drapings. It seemed one could have anything one desired. There was a wide latitude in what to hang and how to hang it. Jane found the larger stores the best place to study the latest things in fabric and new methods as to hanging. Jane wasn't so much interested in the latest thing as in getting the most suitable and most appropriate in material and in style.

There were other guides to aid her through the maze of curtains—the lines and the proportions of the room to be curtained. For high and narrow windows a valance of a heavy or opaque material which hung down over the glass would make the window look lower. By making side curtains very narrow and by hanging them over the wall rather than over the glass the windows could be made to look wider. A window too wide and low would appear to gain in height and lose in width if the side curtains came over the glass and the valance above the window reached just to the glass but not over it.

If a room were low and she wished to make it seem higher she would use long straight curtains that came to the floor. If the ceiling were too high but the windows demanded formal treatment she would use long curtains and loop them back. If informal treatment were permitted by the character of the room she could use short tiebacks. Valances could be ruffled or shirred or shaped or omitted depending on the character of the room. Here line, proportion and balance must be observed.

Jane learned that a lambrequin was a shaped, stiff and formal valance.

This question of draperies was beginning to seem a complicated one to Jane. There seemed to be more to it than she had at first thought. Suppose she wanted just glass curtains what would she use, and how should she hang them? The answer was that for summer, curtains made of China and Japanese silks or the silk marquisettes or other thin gauzy sunfast fabrics in light colors are appropriate for all rooms. Other safe materials include net, or scrim curtains, casement cloth or lace curtains of simple patterns or designs, and for bedrooms mulls, muslins, swisses and organdies.

Shall they end above the sill, below the sill or continue to the floor? In general the inside or glass curtains should be hung inside the window casing, just escaping the window sill. Curtains on French doors, front door panels and on casement windows should be hung on small brass rods attached to the window both top and bottom, stretched taut. Draw curtains hung without over-draperies ordinarily fall just below the sill.

What is the rule when two sets of curtains are used? The glass curtains end at the sill. The over-draperies are usually decided by two factors. If the room is formal they hang to the floor. If the room is low and height is desired use long straight folds. In the majority of cases draperies, either long or short, are better hanging in straight lines. Under special conditions to gain special effects or to admit more light they should be looped or tied back. For simple rooms short straight hangings are usually preferred.

The glass curtain may be either a single panel of

net, casement cloth or lace, or paired. The single panel is usually finished with bullion fringe while paired curtains have either plain hems, hemstitched hems or bindings in colors.

A popular novelty which has something to commend it is the use of a figured material for the hangings and a plain material for the valance.

The use of two different materials, poplin, satin or rep for the hangings and velour for the valance or lambrequin, is proving popular with some decorators.

Novelties in window draperies change with the seasons and only those with large pocket-books can afford to indulge in the passing fads designed by the decorators to sell materials and make the housewife change her draperies as she changes her frocks with every passing season.

Jane liked the eastern way of taking down curtains, specially, the heavy draperies, in the summer time, leaving only one set of thin curtains up and in some rooms, where privacy was not essential, just the shades. It made the rooms look rather undressed but they did look cool. For the summer she would like to have all her curtains of silk marquisettes in dainty colors or of theatrical gauze or dainty china silks but she feared her budget would not permit it.

She had seen in one of the stores a design for double windows that greatly pleased her and as her living room had double windows she decided to copy it. First came the single panels of oxford net figured design attached to rollers and finished with bullion fringe and serving the double purpose of window shade and glass curtain. They were easily raised to admit light and air yet insured privacy when down. The

draperies were short straight panels of pongee silk edged with apple green with a straight valance of the same. To give her room the added color it needed she decided she would use a valance of apple green silk piped with pongee. These hangings would be cool and restful for the living room with its old ivory walls and color scheme of mulberry, green and tan. If she decided to get a Chinese rug with plain tan center and large conventional border design the cretonne coverings for the furniture should be of a small all over design in mulberry and green to carry out the color scheme.

Now with her curtain knowledge assembled and at hand she could make out her curtain list for the whole house. Curtains became the fourth item on her working sheets which already contained: (1) architectural features; (2) possible color schemes; (3) floors and floor coverings and (4) draperies.

For the living room she put down: panel shade curtain of figured net, draperies of pongee piped with jade green, with valance of green edged with pongee. (Note—In the fall will use mulberry over-drapes and use pongee again next summer.)

As the dining room as well as the living room faced the street there should be similarity in design and treatment so under dining room draperies she wrote: panel shade curtain of figured net and draperies with background of burnt orange and pattern in bright blue, black, red, green and brown. (Note—draperies will furnish the color note needed.)

For the library she listed net curtains with conventional design, hemstitched and used in pairs in-

stead of a single panel and no over-draperies until fall.

For the old rose and ivory bedroom which faced the street she wanted curtains of colored scrim of an all-over rose design in an indistinct blended pattern. She had seen these in the shops with double ruffled ends, ruffles being extremely popular that season. She would give John plain scrim curtains deep cream or ecru in color and no ruffles.

For sister's room on the west side of the house she would use shade curtains of cretonne and for mother's room on the east side she thought white organdie with dainty ruffles piped in lavender would be lovely in the lavender and gray room. Or should she use gray voile or lavender organdie curtains? Well, she would wait and let mother decide. The curtains for these rooms could wait.

In the kitchen and rear bathroom she would use sash curtains or Dutch curtains. These would insure the privacy so essential and also permit regulation of the light.

In one of the model houses she had visited she had seen green and white curtains of batiste in a small block design which would be just the thing for the bathroom at the back of the house but for the one in the front between her and John's room she would use scrim with a blended design in blue tones, similar to the rose design she had decided upon for her own room. One lovely thing about the new houses she saw, even those of seven or eight rooms, was that they had two bathrooms or at least a bath and an extra shower. She would have the baths quite different yet

make them harmonize with the rooms with which they connected.

So very carefully and painstakingly Jane made out her tentative list of "Curtains needed." For the amount required for each window careful measurements would be required. Glass curtains she would measure inside the trim allowing an inch or an inch and a half for hem at the bottom and from one half to one inch for the rod casing and an extra inch tuck under the casing to let down in case of shrinking.

Where she used a pair of curtains and no over-drapes she would let the curtains cover the woodwork both on the sides and top and bottom so that there would be no break between the edge of the curtain and the wall.

For draw curtains she would allow a three inch French heading and the same for over-draperies. The length of the valance would depend upon the size and shape of the room and window. As the valance should cover the trim at the top and hide the tops of the draw or glass curtains she would allow approximately one sixth the curtain length. Triple and double rods were available. These permitted the use of three sets of curtains if desired. Rods were designed for one, two, three and even four sets of curtains. She could omit the valance and put both draw curtains and over-drapes on the same rod, finishing both with a French heading. This treatment she would reserve for small, low rooms where she desired to make the room look taller. A valance gave a pretty finish to the drapery and she preferred it when the room permitted its use. The elaborate shaped lambrequins

were for formal rooms and had no place in her house.

Curtains and draperies allowed one a wide choice. This was apparent to Jane as she glanced again through her collection of booklets on "correct things in window hangings." Anything seemed possible. But there were a few simple rules to keep in mind.

Whether curtains should end at the sill or continue to one inch from the floor depended on the height of the room and the character of the furnishings. In more formal rooms and in low-ceilinged ones let the draperies just escape the floor.

To loop back the hangings or let them hang straight seemed to be partly a matter of personal preference and partly a matter of effect desired. Looping back softened the lines and allowed more light to enter. Decorative effect could be gained by contrast in tie-backs but this could be overdone. Simple curtains hanging short and straight were always safe. These should be sufficiently full, allowing fifty per cent. or slightly less for fullness. Pure white curtains should be used with care. A softer effect is secured by the use of curtains of cream, ivory, buff, ecru or any pale tint. One must never forget the function of the window nor the function of the curtain with which no decorative effect should interfere.

So much for window hangings. The next problem was one of artificial lighting, a big subject in itself.

VIII

LIGHTING

THEY had been at Allville's leading hotel for over a week when John came home one evening to find no Jane. This was not startling in itself, for she had been so busy shopping that she frequently stayed out until the shops closed; but he had been waiting for her a full hour and was beginning to be a bit worried when she rushed in, all excitement.

"I've had such luck and such fun!" she exclaimed. "I was tired from shopping and came home about the middle of the afternoon, buying a paper on my way. In it I saw an announcement concerning "an electric house with all latest electrical improvements" which the public was invited to see. It was way out in one of the new suburbs, but I decided to go out at once to look it over because, in addition to being the latest thing electrically, it was completely furnished throughout and I thought I might get some good ideas about furniture and furnishings—and I did," she added.

"But I want to tell you first about the lighting. I asked lots of questions of the man who showed me around and feel that I know three times as much about lighting as I did this morning. It is wonderful what lovely affects you can get with the use of the right

fixtures and shades to bring out artistic possibilities."

While Jane had been talking excitedly John had listened interestedly but now interrupted to say, "Well, suppose we eat before they turn the lights out in the dining room and close the doors on us."

So the conversation was continued in the dining room and afterwards for there was much Jane had to tell and John had questions to ask and comments to make.

"Some things particularly impressed me;" resumed Jane, after the first keenness of her appetite had been satisfied. "There were three kinds of illumination in every room, first, overhead or ceiling lighting for general illumination; second, side lights for decorative purposes; third, table, floor or side lights for special purposes.

"There was very little use made of indirect lighting which was recently considered the only thing to use for general illumination. But everything in the electric house was direct light properly shaded, or diffused light. There were no lights concealed in an alabaster or glass globe, which reflected to the ceiling and back again, making a pleasing light on or near the floor but with the ceiling unduly and unnaturally bright. The central lighting fixtures consisted either of bulbs entirely enclosed in glass globes that diffused the light throughout the room, or else of central chandelier clusters of four or five shaded lights. Some of the lights were pointing downward and others were candle-light fixtures with the lights pointing upward.

"In the living room, for example, a very long and narrow room, two ceiling fixtures were used, 'to

spread the light toward the ends of the room.' One of the exhibit men called them direct lighting multiple units. The fixtures were of silver—silvered brass, he said—and the glass globes were of yellow tinted glass giving the impression of warm sunlight. There were four side brackets also of silvered brass, containing two lamps each with the same tinted glass globes as on the central fixture. Each wall bracket had individual control and the two ceiling units had two controls, one at the door near the front hall and the other at the door leading out into the sun parlor.

"In addition there were eleven plugs in the living-room—'convenience outlets' they called them, some in the base board and some in the walls about three feet from the floor and others near the mantel where wires could be plugged in for lighting the candle lights at each end of the mantel. Outlets had been provided here for everything one could possibly think of—floor lamps, electric piano player, phonograph, radio set, electric fan, table lamps. I noticed that all floor and table lamps had wide shades, round, not bell shaped, which allowed the light to go downward and I was told that bulbs usually used were 50 watts. The portable lamps had all frosted bulbs and the shades were of oil parchment or glass. In the bracket fixtures 15 and 25 watt bulbs were used, the 15 watt clear glass seemingly the most favored. All, however, had either shades or shields. The very nice man who acted as my guide and mentor impressed upon me the fact that all bulbs shaded or clouded, whether in side lights, or portable lamps, should be provided with shades deep enough to completely hide the lighted filament from the eyes of anyone seated in the room. He also told

me that the total of all bulbs in the average living room, ranged from 250 to 500 watts. Sometimes the ceiling and side brackets are not used at all, only the table and portable reading lamps; at other times only the ceiling lights and again when one is entertaining all the lights may be used if the effect of gayety and brilliancy and animation is desired."

Here Jane paused for breath and to devote her attention to the salad course which had made its appearance. The pause gave John an opportunity to ask—"Do you recall how many convenience outlets, as you call them, are in the sitting room of our new house?"

"Yes; there are four," was the ready response, "all in the baseboard and none in the walls, but when I first counted them I was delighted and thought what a lot of plugs there were and how convenient it would be for floor lamps and for the vacuum cleaner. The man, however, told me wall outlets were now placed about three feet from the floor for table lights and for the vaccum, so it isn't necessary to lean over to plug in every time one wishes to use the cleaner. I also noticed that there were none of the old-fashioned screw in sockets which get the cords so twisted. All sockets were the kind you merely push the plug in and pull it out.

"The lighting in the dining room and kitchen appealed to me particularly. There was one central unit over the dining room table. This was suspended from the ceiling on a chain and my guide called it a direct lighting single unit. It had a 100 watt all frosted lamp with amber colored glass shade mounted so that the bottom of the shade was 54 inches from the floor. He said that candle units were very popular for dining

room fixtures, particularly the double, or the combination of four or more candle lights, with a 40 watt frosted bulb in each candle arm and shielded with glass or parchment shade and a central socket with clear 75 watt lamp shining down upon the top of the table. This combination fixture could be so wired that you could use either the candles, the one central bulb or both. On one wall were two bracket lights. The buffet was against the other wall and on each end of the buffet were table candle lamps, with attractive parchment shields of beautiful shaded colors.

"These parchment shields and shades reminded me of the studio party in New York to which you took me before we were married. You remarked on the unusual lighting effects—don't you remember, John?"

John proved he did by declaring, "Yes, the lighting in the living room was most unusual. I remember a long narrow oblong parchment basket affair suspended from the ceiling by two silk cords. The parchment looked as if hand colored, the shades, running from pale pink to rich red, diffusing a colored light throughout the room. In one corner was a piano lamp, but different from the average one with its inverted dishpan top. This one was a cylindrical piece of rolled parchment extending from the base of the lamp to a height of about five feet or more. The lights were concealed in the top—I couldn't figure out quite how it was done, but the effect was wonderful, a golden light like a small sun, or perhaps it were best described as a glowing piece of parchment gleaming like burnished gold at the top."

"Why, John, I never knew you to be so poetical," exclaimed Jane. "I do believe the owner of the

studio, must have been correct when she said lights affected people just like colors. Those were evidently the right lights to bring out your poetic personality. She told us, if you remember, that brilliant light rapidly exhausts nervous energy and that only a few people who are very dull and need 'jazzing up,' can stand much brilliant illumination. The more nervous and more highly excitable the individual the more the light must be subdued. This lighting expert used hand tinted parchment shades completely enclosing the globes in all her lighting effects. In this way she could get almost any effect she wished. She could make bright sunlight, by using 100 watt globes shining through yellow tinted parchment, and pale moonlight by using 25 watts shining through tinted blue parchment. She had experimented until she could get almost any effect she desired both in the quality and quantity. And the shades she used were so attractive. They were not shades at all as we see them in the stores; they were specially designed shapes,—oblong, square, octagonal, cylindrical, ovoid, wedge-shaped depending on how and where they were used."

"Yes, those were the most unusual and pleasing and satisfying lighting effects I have ever seen," remarked John. "I wonder what ever became of the artist—for the woman who conceived and designed those unusual lighting effects was a real artist."

"I wish we could find her and could afford to have her do our house," said Jane, "but as we cannot we will do the best we can in the light of our memories of it and with what I have recently learned from the electric house."

And once more Jane launched into a description of

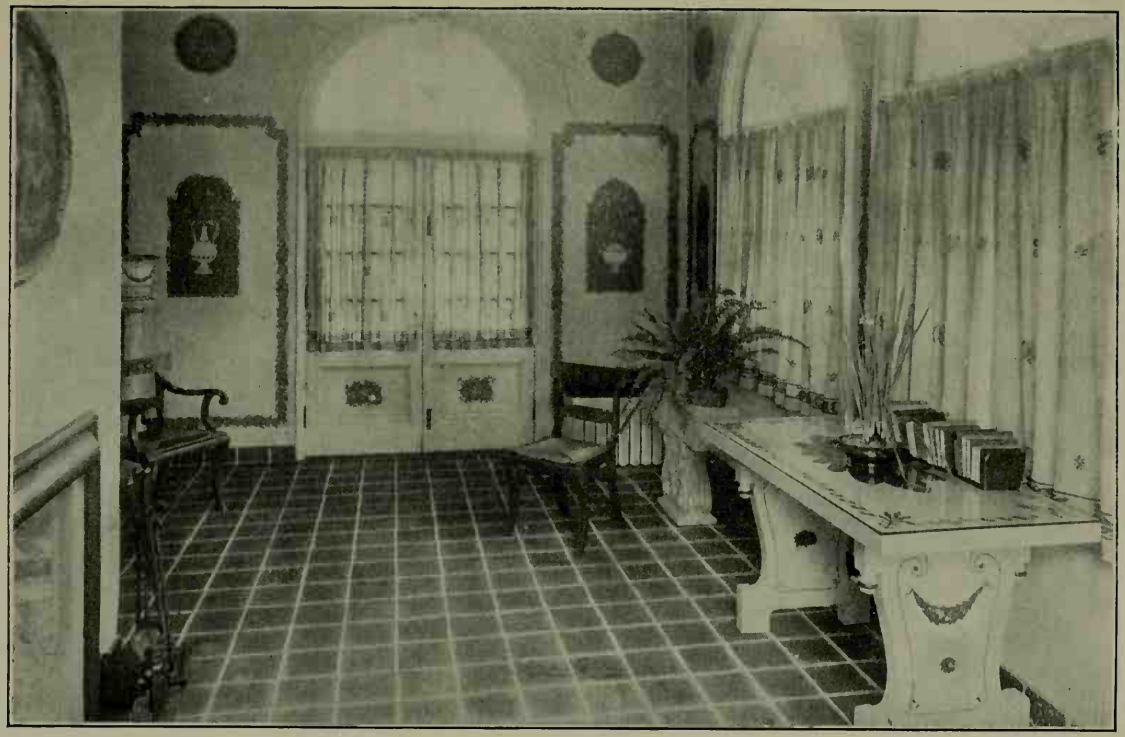
what she had seen and learned and how it could be adapted to their own home.

"In the sun parlor," she proceeded, "there were six convenience outlets, used to furnish light for two floor lamps and four table lamps. An electric fan on the table and an electrified or specially wired tea cart were awaiting their turn to be attached. The furniture was most attractive. It was all wicker, painted black with black satin reversible pillows piped in bright red. The backs of settee and easy chairs were upholstered in black satin with painted or stenciled peacock design, which was most effective against the black back. The table lamps were shiny black vases with red lamp shades. The effect was stunning. The central lighting fixture was a ceiling bowl of translucent glass which must have concealed the blue glass daylight bulbs of which I have read.

"The halls were most satisfactorily lighted. A chain-suspended chandelier held an urn-shaped light which reminded me of the altar lamps in big cathedrals, except this was much brighter. On the console table was another urn enclosed table lamp, which looked like a votive lamp and was the most decorative single light in the whole house in my humble opinion.

"The upstairs hall had a glass-enclosed ceiling light with a smaller one of the same design just above the turn in the stairs, with separate three way switches for each. And there was the dearest little night light in the upstairs hall intended to be switched on when all the other lights in the house had been turned off.

"Another thing new to me was the 'master switch' in the main bedroom which controlled all the lights in the house and another switch which turned on four



SUN PARLOR, ITALIAN STYLE, IN A MODERN HOME

(Courtesy of Mrs. A. Bonnyman, Knoxville, Tenn.)

strong lights installed outside underneath the cornices as a protection against burglars. The outside porch lights consisted of lantern brackets and a ceiling light which my guide called a 'step and key-hole finder.' All the porch lights could be turned on either outside or inside the house, a feature which I liked. I asked if a switch could not be extended to the pillar at the foot of the front steps so you could turn on the porch light before you started up the steps. He told me it had not been done so far as he knew but he could see no reason why it couldn't be done.

"The other bedroom lights consisted of ceiling lights in white clouded glass bowls with a band of color outlined in black, the color harmonizing with the color scheme of the room,—a blue band in the turquoise blue room, a yellow band in the ivory and old rose room and a lavender band in the lavender room. It was most effective. There were from four to six convenience outlets, some duplex and some single, in every bedroom, and from two to four bracket lights. The bracket lights were placed on each side of the dresser or dressing table. A small desk lamp with silk shade threw the light just where desired, being tall enough for the purpose. A floor lamp was placed in the corner by an easy chair, and a bed lamp, the kind that fastens on to the top of the bed, completed a most satisfactory lighting arrangement. The lights were so controlled that all or only one of them could be used.

"If one can afford it I certainly approve of having the three kinds of illumination in every room upstairs and down,—ceiling for general illumination; side lights for special occasions and floor and table lamps for

pleasure and convenience. For once I disagree with Mr. Parsons who says "the most impossible thing for the ordinary small room is the central chandelier," though I agree with him that "side brackets are a great improvement if the room is small enough to get sufficient light in this way." Of the two, if I could have only one I would certainly choose side lights for a small room, but for rooms large and small I would like all three; not that I would ordinarily use all three at once, but if I were looking for a book, which I knew was somewhere in the room, I would need the ceiling light, if I were dressing my hair I would want the two sidelights near the dresser, designed to throw the light on me instead of in the mirror, and for reading or sewing or writing I would want the desk lamp or reading lamp with the others turned off.

"John," Jane went on, "could we have more convenience outlets put in our house? None of our bedrooms have more than one floor plug. Two wall plugs in all of the rooms would be a great convenience and I particularly want more plugs in the kitchen and in the laundry."

"Well, we might manage it if the money holds out and it doesn't cost too much. We'll have to get an electrical man to look things over and make an estimate and see if it can be done according to the local electrical code. That house may already have all the lighting it can stand."

"The man told me that most houses to-day could and should have at least ten more convenience outlets than they do and when I asked him how much it would cost to have the additional ten put in he said

from $50 up, depending on where they were wanted and other conditions."

"Well," said John, slowly,—"that might be fifty dollars well invested. We'll think it over."

"But I simply cannot stop until I tell you about the kitchen," Jane continued. "I never saw so many conveniences or such a well lighted kitchen. There were two ceiling lights to begin with, or rather two lights suspended from the ceiling on metal rods, mounted so the bottom of the shade was seven feet above the floor. The reflector shade was of heavy opal glass, white inside and green outside, cup or bowl shaped to keep the lamp out of sight. Clear 40 watt lamps were used. One of these lights was near the back door, lighting both it and the refrigerator, placed in an alcove at the end of the kitchen farthest away from the stove. Another rod-suspended lamp hung near the stove, lighting it as well as the kitchen cabinet and the sink. But there were also side lights on each side of the sink which was placed beneath the window.

"My guide told me that instead of two 'sink light units' as he called them, some kitchens had only one with a dense milk-white all-enclosing glass fixture right up at the ceiling in the center of the room. This fixture, he said, should be flattened out a little so the light would be more evenly diffused all over the room and he recommended a 150 watt blue or daylight bulb, though a 100 watt clear bulb could be used.

"In addition to ceiling and side lights in this kitchen there were eight or ten convenience outlets, all in the wall about three feet from the floor. These were for the various electrical appliances with which this electric kitchen was filled. Besides the electric range was

an electric dish washer and a fireless cooker, a cake mixer, an egg whip, a waffle iron and an electric ice cream freezer.

"The kitchen ventilating fan, which by pulling the cord once let cool air in and pulling it twice made it go the other way and let the hot air out,—(intake and exhaust I believe he called it,) is something we must have some day. I was interested in the demonstration of the iceless refrigerator. It seems that a motor in the cellar does the work and an automatic device keeps the refrigerator any temperature you wish. I imagine they are expensive but I intend to investigate them further and ask people who have used them about them before we decide to get one.

"The laundry was just as complete as the kitchen. First there were lights at the head and foot of the stairs,—50 or 100 watts making a nice bright light so there was no excuse for falling down the cellar stairs. There were bright lights suspended on rods with reflectors like those in the kitchen near the furnace and coal bin, and two in the laundry, one over the tubs and one over the electric ironer. The garage was quite as convenient or more so."

At the word "garage" John showed more interest. "Yes," said Jane, noticing it, "there were ceiling lights with metal shades, a light outside the door controlled by a switch inside the house as well as outside. There was a workbench and a series of duplex convenience outlets for the electric soldering iron, for electric motors, for lathe or grindstone, for battery charging rectifier and an inspection lamp which was most unique. It was attached to a long cord, the globe being inclosed in a metal cage which looked like a

miniature bird cage. It had a hook at the top and could be hooked to an automobile, to a nail in the wall, or anywhere.

Dinner had been finished long before this part of the conversation had been reached and Jane and John had retired to their room where Jane, still enthusiastic about her visit of inspection, had gotten out all the literature which she had collected on the subject.

"Just look at this photograph of a model bathroom," she directed, pointing to the shaded fixture in the center of the ceiling which looked as if embedded in it, then to the two movable or adjustable bracket fixtures on each side of the mirror, enclosed in long, dense, milk white glass shades which were designed to conceal the 50 watt bulbs recommended for this fixture. She also pointed out two duplex convenience outlets, one in the wall and one in the floor near the mirror. Those, she carefully explained, were for her curlers and his shaving mug and the one in the floor was intended for a portable heater.

"One of the bathrooms in our new house has a wall plug, the only wall plug in the house, so I can curl my hair when you are not heating water to shave."

"I don't believe, then, we shall need those ten extra convenience outlets," John teased.

"But there are no convenience outlets in our garage, dear," was her retort, "and I thought you would need one for your soldering iron and trouble light."

"Well, I see, I shall have to look into it after all," was his laughing comment.

Jane had turned back to her notes. "Here is a lighting expert who says that direct lighting is suited to the reception, library and living room; indirect for

the sewing room, basement, porch, kitchen and pantry and the semi-indirect,—though I am not sure what he means by that—for the bathroom, billard room, music room and sleeping porch.

"And Dr. Weinberg, writing on 'Color and Artificial light,' says: 'Don't sacrifice color harmony to gas economy. The more light one has in a room poor in color the worse the effect. Strong artificial light may modify some one or more colors in such a way that the harmony of the day becomes the discord of the night. It would be impossible to forecast every possible effect of artificial light as much depends on the color of the light, whether more or less yellowish, on its intensity, and on the textures receiving the light. A general truth is that the yellow in a given light tends to be lost, orange grows reddish, yellows and creams will be grayed, green will seem more bluish. The globe or lamp shade can be of such a hue as to throw into the scheme the correcting and blending color.' "

"From this," continued Jane, "it seems that the proper use and distribution of light can make or mar a room and the selection of the right lamp shade is not a matter of personal preference, but what will restore the proper color harmony to the room artificially lighted."

"You have a lot more work cut out for you, Jane," was John's comment. "But let's have plenty of lights. I feel gayer and more cheerful in a well lighted room. I'm glad to learn that the direct lighting has come back into style. I like light but I like it well shaded to prevent glare. But you will have to decide what hue you will need to make the color scheme correct by

night as well as by day, for that is beyond me, only give me light."

"All right, I'll give you light, John," replied Jane with a tired little smile, "but just now I think it is time to turn out the lights and go to bed."

IX

FURNISHINGS

FOR THE MORE FORMAL ROOMS: DINING ROOM, LIVING ROOM AND LIBRARY

"OF course," said John to Jane, "I know that the ideal way to furnish a house is to have an unlimited bank account, go to a good shop and buy everything you need to fit that particular house and the people in it. Under such ideal conditions I believe I could take a day off and pick out a set of furniture for the living room, another for the dining room and two or three bedroom sets and the house would be furnished."

Jane laughed merrily. "That is the trouble with too many houses. All the furniture is bought in sets and the house looks more like an exhibit than a home.

"Have you heard," she continued, "of the woman who boasted she bought the furniture for her whole house in one afternoon, and spent the rest of her life regretting it and trying to get rid of it?

"I am really glad, John, that the amount we can spend on furnishings is limited. It will keep us from buying a lot of lovely but unsuitable things the stores put out to tempt the unwary and unbudgeted. It will keep us from buying sets thought out for us by some

one else. I want to select a few good pieces at a time, getting first only those that are absolutely necessary and carefully add to them by degrees. But it is most important to get those first few pieces right for they will be the foundation of what is to come."

"Well, Jane, don't forget one thing," admonished her husband, with a twinkle in his eye. "The furniture you buy to-morrow may celebrate your golden wedding anniversary with you."

"Yes, I saw that advertisement, too," retorted Jane, "and I had a case of furniture fright. Just think, if I make a mistake it may live to haunt me for fifty years. And these mistakes of mine may descend upon our children and grandchildren and great-grandchildren influencing tastes and homes for generations to come. In the course of time the furniture we now have and are going to buy will become antiques, provided we buy furniture that will not fall to pieces in a few years. It is a great responsibility. I almost wish we had begun with inexpensive cottage furniture and waited until we knew more before buying anything so final as formal furniture."

"What about your principles of interior decorating," chaffed John. "Won't they help you?"

"They are what I shall depend upon to keep me from making serious mistakes," replied Jane.

"Well," said John soothingly, "for a person who admitted she knew practically nothing about interior decorating at the time she married, I have to hand it to you, Jane. You made just an ordinary apartment into a real home for us in New York and I'm just about as excited as you can possibly be over this new

home of ours. I wish I were of more help to you in planning it and deciding things."

"You are a dear to let me talk things over with you and to listen so patiently and understandingly. Even when you say nothing I can usually tell if the idea pleases or displeases you and that helps. I want our home to be truly ours and a real home. I want you to find in it all of your favorite things, the colors you like best, the kind of chairs you find most comfortable, rugs, lamps that appeal and your favorite possessions."

"I think you know what I like better than I do myself," was John's slow reply. "At least you've anticipated my wants in the past before I knew them myself."

This was reward indeed and made Jane feel that all of the time and thought and study and pains she was giving to the problem of furnishing their new home was time and love and labor well spent, a safe investment promising sure returns in comfort, happiness and contentment.

Jane beamed her appreciation. Praise from John gave her new enthusiasm for the work ahead. And there was much to do. The first thing to do was to make out a furniture budget. Should she allow a certain sum for each room then sub-divide it, allowing a certain proportion for rugs, for draperies, for furniture and for accessories, or should she make a list of "furnishings we have" and another of "furnishings we need" room by room and then proportion the money available accordingly?

The latter seemed the more sensible budget plan. There were things, however, about which she must first consult John. How much could they afford to

pay down in cash? What should she do about having things charged? Did John approve of paying for furniture on the monthly installment plan?

John, it seemed, had very definite ideas on these subjects. In the first place he believed in having charge accounts with one or two first class stores in every city where he expected to make his home for any appreciable time, because it established one's credit, secured better service from the sales force and identified one with the community. In order to keep one's credit good he believed in paying bills promptly by check as near the first of the month as possible.

"The question of buying furniture has problems all its own," said John, warming up to his subject.

"The average person buys furniture in large quantities only once or twice in a lifetime,—when they are first married and must furnish a home; later in life when they remodel or refurnish their first home, or when they become sufficiently affluent to build a new home. Only the very rich can ordinarily pay cash for the entire amount of furniture needed at one time. Such a situation has been taken advantage of by unscrupulous dealers who advertise 'you furnish the house and we'll furnish the furnishings,' at so much down and so much per week or month. Many a poor, ignorant, unsuspecting couple has paid twice the amount that their furniture was worth to untrustworthy firms or they have lost both savings and furniture when, through unforeseen circumstances, they missed a few payments.

"On the other hand, some of the best houses in the country have arranged for their customers to pay for

furniture 'out of income,' 'by the budget plan,' or 'on the deferred payment plan.'

"These plans differ slightly according to the methods and policies of the different stores. Some give their customers three months to make full payments. If the account runs over three months interest is charged on the balance. Other stores charge no interest but allow the monthly payments to run from three to six months or longer if proper arrangements are made in advance. Of course there is a limit to how much furniture you will be allowed to get on an initial payment of, we'll say one hundred dollars.

"One naturally expects to pay a little more for furniture when it is bought on the deferred payment plan than when one pays cash for it, but to balance that one has had the use of the furniture for from three to six months while it is being paid for. Some firms make no discount for cash, charging the same if the furniture is paid for on the spot or within two or three months time. Others, usually smaller firms, make a considerable reduction for cash. Unless you know furniture values it is wiser and safer to patronize firms with the best reputation for fair dealing and sound quality.

"So, my dear," concluded John, settling himself back in his easy chair, "when you have decided on the furniture you want I'll go with you and we'll make arrangements to pay down as much as we can afford and the balance on the deferred payment basis. Furniture will then have to go into our monthly expense budget, or we'll have to substitute it for "recreation" and "savings" until we have paid for what we need. By making a place for it in our budget we can gradually

acquire what we need and what we want little by little without seriously feeling the expense."

"Yes," said Jane, nodding wisely, "Alice told me that her monthly bill at one of the furniture shops ran from fifteen to twenty-five dollars a month. Sometimes she bought household linens, sometimes blankets and comforts, again a table, a chair, a lamp, a vase, new dishes or glassware—things which she called 'upkeep and needed additions.'

"But I must get to work and list the things we have and the things we need but haven't. I am glad that the things we have are as good as they are but it means we must have all the rest of the things in scale. If, in the beginning, we had bought simple willow or cottage furniture we could move into a four room bungalow or four room house and not worry about furniture or furnishings."

"Yes," said John with dignity, "but then we would not be living in a style befitting my new position as branch manager of a large and prosperous concern and your four room bungalow or your six room house would not take care of your mother and sister and my father and brother, particularly if all of them should decide to come to visit us at the same time."

"Wouldn't it be fun if all four of them would come for a Thanksgiving house party," cried Jane, eagerly, and added, "Let's have a Thanksgiving house party!"

"Splendid," responded John, "but suppose we move in first and see how we like the place before we ask other people to come to see it."

"I'll start furnishing it immediately," Jane gayly replied, taking up her pencil. This is what she wrote.

ON HAND

Bed davenport—taupe and old rose mohair (for library or living room)

Armchair—taupe and old rose mohair (library or living room)

Rug—Wilton, 9x12, taupe, blue and old rose (library)

Rug—Axminster, Chinese pattern on blue, tan and green

Small rug—Axminster, Persian design (hall or bedroom)

Secretary, with chair to match—dull mahogany

Desk—small mahogany (living room or bedroom)

Gateleg table and four Windsor chairs—mahogany (anywhere)

Two end tables (use beside couch or easy chair in any room)

One drop leaf table—mahogany (hall, living room or library)

Radio cabinet set—walnut finish (living room or library)

Armchair—leather (library or John's room)

Chest of drawers—mahogany (bedroom—John's)

Vanity—walnut (bedroom—mother's)

Daybed (sleeping porch or small bedroom)

Sewing table—old-fashioned mahogany (bedroom—mine or mother's)

Mahogany bookcase (library or John's room)

Cedar chest (bedroom)

Kitchen utensils (will list later).

To list and apportion the possessions she had to the different rooms according to fitness and suitability

gave her the satisfactory feeling of something accomplished. Having done that the empty and unfurnished house now seemed almost habitable. They could even move into the new home as soon as their things arrived from New York and finish getting other necessities after moving in. By selecting and ordering the things required for comfort's sake and having them sent to the new home by the time the shipments arrived, the house would not have that unsettled and unfinished look of new houses but could be made to look like a home from the beginning.

First she would order shades and curtains and get them up. She had already selected and listed these and all that remained was to purchase them and get them in place. Next she would select and place the furniture and lastly the rugs. She would buy no accessories until they had lived in the house.

The question that now arose was how much would it cost per room to furnish her house? The first thing to do was to make out a budget. Again she consulted her budget books, and found that a rule rather generally observed was to allow for furnishing approximately 25% of the total cost of the house and grounds. Therefore, if her house cost $10,000 she would need $2,500 to furnish it appropriately. Of course the amount allowed for each room would vary according to tastes.

She found a suggested budget for a $6,750 house which ran:

Living room	$200
Dining room	$200
Kitchen	$200

Bathroom	$30
Owners' bedroom	$200
Extra bedroom	$150
Nursery	$100
Laundry	$100
Grounds	$50
Silver and china	$150
Linens	$100
Porches	$50
Books, magazines and incidental equipment	$170
Total	$1,650

The amounts could be doubled for a house costing $13,500. Instead, however, of allotting $400 apiece for two bedrooms, from $275 and $300 apiece for three bedrooms would be the more logical method of budgeting. A budget was something to work toward, not something to be blindly followed. It was a frame work upon which to build.

She would take each room separately and budget them. So turning to the working sheet marked "Hall," she wrote.

Rug (from $11 to $36)

Table with mirror (console, flat or drop lid) $30 to $130

Chair—tall, straight—cane back or upholstered $20

Telephone cabinet and bench for back hall—$20 to $75

(A lovely formal, hand carved walnut chair for hall was priced at G——'s for $75)

Minimum for hall $65—maximum $400.

Jane had a twofold object in thus budgeting her

hall. She noted the minimum expenditure at which her hall could be fittingly furnished and the maximum which she could afford to pay. If circumstances warranted her buying something particularly lovely and appropriate and satisfying, like the hand carved walnut chair which she had noted, the maximum sum would include it. To own this chair she would be willing to use the drop leaf table she possessed and do without something in another room. Of course, if she used the maximum sum in furnishing the hall she would have to use the minimum amount in some other rooms in order to make her finances balance.

She would try another system of budgeting for the living room and see which worked out best in practice. So she wrote on another sheet of typewriter size paper

LIVING ROOM

Rug or rugs	$55 to $125
Curtains and Drapes	$15 to $55
Furniture	$200 to $2,000
Lamps and accessories	$10 to $80
Approximate total	$300 to $3,000

She was allowing herself plenty of margin, too much. Certainly, she could not afford a $3,000 living room. On the other hand, by buying a few things at a time gradually adding a piano, an expensive radio cabinet, several handsome chairs, at the end of ten years hers would probably be a $3,000 living room if judged by what it would cost to duplicate it.

The furniture item needed elaborating. So she wrote beneath the general budget for living room—

Essential Furniture Required

Couch, settee, or davenport (upholstered or overstuffed) .....$100 to $250
One winged chair (upholstered in mohair or velour .....$75 to $125
One arm chair .....$50 to $100
Two additional chairs—not matching but harmonizing (walnut or mahogany and tapestry) $25 to $75 each.
End tables .....$12 to $40
Magazine stands .....$10 to $25

Total .....$225 to $550

Library

When Jane came to the library she paused. She had been delighted to find a house which had an extra room downstairs that could be used as a library, for libraries seemed to have gone out of fashion with horses and carriages and other leisurely things.

Practically all of the houses that she and John had inspected with a view to buying had possessed one large living room, often with built-in bookcases, a dining room, a kitchen and three bedrooms, sometimes a sun parlor and sleeping porch.

From the beginning Jane had wanted four bedrooms and a library.

"We really need a library, John," she had argued. "I want to write and it will be my workroom. You shall have your desk there also and can work there in the evenings in case you have work to do at home.

And when mother or sister are here we older folks can use the library while Anne is entertaining her young suitors in the living room." John voted for the library for he as well as Jane had lived in an old-fashioned home which contained an old-fashioned library.

Jane soon discovered that if they had taken a smaller house her home decorating problems would have been greatly simplified. She would have needed very little furniture downstairs except for the hall and dining room. Now her problem was whether to use the two piece set of bed davenport and easy chair for the drawing room or for the library. Having a library, she wanted the other room not so formal perhaps as a conventional drawing room yet more dainty and more formal than the family living room.

She pictured in the drawing room a small, graceful settee with upholstered seat and a chair to match with several odd chairs harmonizing in color and design, and small dainty tables.

Jane had expected to have a home like those of most of her young married friends, one in which the big family living room was the thing, but when John had taken her to this charmingly designed house, with every inch of space utilized so skillfully and had found two adjoining rooms in place of the one big living room it had appealed to the old-fashioned part of her and to John who had remarked that the library had always been his favorite room at home, and he liked both the sound and feel of it.

So Jane was glad they were to have a library though it made home furnishing more complicated. She was also thankful for the front hall. So many houses

opened directly into the living room. Jane liked privacy and saw a practical advantage in having a living or drawing room, a hall and a library. The front of the house could be kept always in order and ready for any emergency. With a library she and John could leave their work out on their desks if they desired. It would prove a great convenience particularly for her literary work. Yes, this was the house for them.

For the library then she would use the bed davenport and easy chair, the secretary, the mahogany bookcase, two end tables, and two of the Windsor chairs.

She would need a library table, one of the new desk tables with drawers on each side in which to keep notes and manuscripts. John could use his secretary for his work. She knew him well enough to know he would do all his home work in the library and none in his bedroom. The library would serve as her workroom by day and his by night. For this room she would have to buy a desk table, draperies and floor and table lamps. These should not come to over $75 or $100.

In mentally budgeting her rooms she had allowed from $75 to $100 for hall; from $25 to $50 for bathrooms; from $500 to $800 for living room and library combined, allowing for what she already had. For bedrooms, which would have to be furnished practically complete, she had estimated from $100 to $400 each.

If it were not for keeping things "to scale" she would have two very nice bedrooms and two very simple ones, but she feared this would not be practical. If the furniture in one bedroom harmonized

with that in other bedrooms it could be shifted about. For instance, when her mother visited her the accessories in the other guest room could be moved into mother's room provided they were in keeping.

How many little things there were to consider! Literally hundreds of questions came up daily, often little things in themselves but requiring a decision which might ultimately prove important in the general scheme of things. Wrong decisions might easily prove expensive and discomforting. Jane had never dreamed there were so many things that had to be decided about a house.

Books she consulted gave little or no help on the little things. Big things were discussed but the important trifles were ignored. For instance, none told her if plate rails were obsolete and chair rails still used. Personally, she was glad that her dining room had no plate rail.

She would have no display of china, glassware and silver in the dining room. This was supposed to be a room in which to eat, not an exhibit room for collections of goblets or mustache cups.

Neither did her dining room have a chair rail, though personally she rather liked them even if they were not the latest fad. Where there were children or careless servants, chair rails undoubtedly protected the wall paper and as a finish for a wainscoting had decorative possibilities.

The dining room of which she dreamed was one that she had seen "back home." It was a lovely new home, one of the most beautiful in the city of her childhood, built by a man and woman who had traveled widely, read much and thought more. The

woman had exquisite taste and rare judgment and uncommon sense. She believed in patronizing home talent and had encouraged her husband to let the contract for the Italian style home they wished to build to a rising young architect. The result was a most happy one. Much of the furniture was hand carved and made by a local cabinet-maker, a real genius who "did over" old Victorian furniture for the local inhabitants and indulged his love of carving in making exquisite panels for his wife, until he was discovered by the lady who had traveled widely and recognized his unusual ability.

But one of the loveliest things in this lovely dining room was the hand decorated frieze by a local artist, a young painter who had also traveled much but who took a great joy and pride in painting houses and churches and public buildings in the home of his birth. In later years the work of this young artist and architect was to make this southern town famous in that section.

The fact that a rising young architect of Allville had designed the house was an influencing factor in deciding them to purchase the one they had finally bought, as was also the fact that it possessed that quality of "beautility" upon which Jane insisted. Now she wanted most earnestly to discover a young artist in Allville who could do mural paintings, and have him make charming friezes in all her rooms. The frieze she had so admired had been copied from an old Florentine palace. The design was conventional on a rich red background.

These musings of "back home," the train of thought having been started by trying to furnish the

library in their new home, brought Jane back to her own dining room, just a simple little dining room where she hoped to serve such delicious and well prepared food that no one would think to look at the walls or the furniture which she wished to have right in case they should look.

For the dining room she would need new furniture. The gateleg table and Windsor chairs used in the tiny dining room in the New York apartment were needed elsewhere. She had mentally placed them in about every room in the house already, and began to wonder where they would eventually land. As they could be listed under "movables" they would doubtless migrate from room to room, a chair here, another there, only to come together again for a card game or for Sunday night supper in the sun parlor.

DINING ROOM

Floor—Bare in summer.

Curtains and draperies—Panel shade and side drapes $30 to $40

Eight to ten piece suite $230 to $475

Silverware (have set of sterling—six pieces each)

China and glassware (have some, need new set for nice) $75 to $100

Linens (have some, need more—will acquire gradually—an expensive item)

Mirror shields for side lamps, candlesticks, flowers, etc.

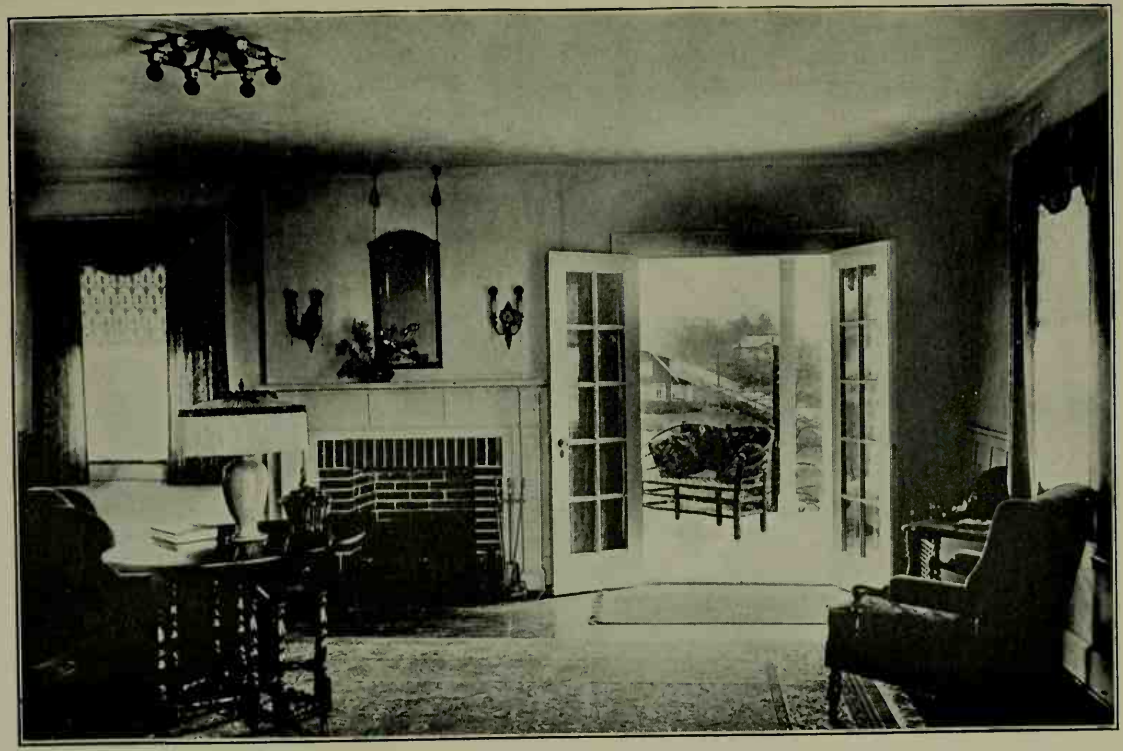
One simply could not put every single item down and estimate the price even with budget books at hand

and prices jotted down on recent visits to the shops.

One budget estimated linens from $82 to $120 and another a dinner set of one hundred pieces for $70. But how much should one pay for these things? Linens of course should be acquired gradually. As for the china she would prefer to buy that gradually also from an open stock of native manufacture if possible. She knew that American china and potteries were more appreciated abroad than at home; besides, she remembered having ordered some imported ware for a friend and waiting five months for its delivery. Others could have imported china, but she wanted American made if she could find it. She feared it might be difficult in Allville but she would see.

What kind of dining room suite should she get? Mahogany, oak and walnut were the accepted woods. She had learned that in dining room sets the modern designers have excelled themselves, copying and adapting practically every type of furniture known to students and users of "period furniture." A glance at the advertisements showed eight and ten piece walnut dining room suites in Italian Renaissance, Jacobean, Spanish Gothic, Elizabeth, Queen Anne and Adams design and mahogany in Hepplewhite, Sheraton, Venetian influence, American Colonial, and Chippendale, ranging in prices from $250 to $900. Tudor and Queen Anne style of tables in red mahogany, gray oak, golden oak and light walnut were listed.

Formality was supposed to be the chief note of any well regulated dining room, but she did not want hers too formal. If she had no cook she would give



LIVING ROOM IN A DEMONSTRATION HOME

(Courtesy of Better Homes in America)

more gay little suppers than formal dinners. Yet this was no apartment furniture but real house dining room furniture she was buying and the conventional set was undoubtedly the thing demanded.

Her dining room had a built-in, enclosed china cabinet, for which she was grateful. That eliminated the necessity for including a china cabinet in her suite. She had noted, however that the cabinets were either semi-enclosed or entirely enclosed and none were entirely exposed as in the days of her childhood.

A table and four or six chairs and a serving table she would undoubtedly need. She would like to have a buffet, but with the built-in cabinet with drawers beneath for storing linens a buffet was not essential. A serving table with drawers for silver and a tea cart would suffice for the present.

Now came the question of round or square table. She knew the proportions of the room should help her decide. Her dining room being somewhat longer than broad she could use a round, square or oblong table. If it had been pronouncedly oblong a long narrow table would have been the thing. If it had been for a square room, as she had at first thought, a round table would have tempted her.

She had heard weighty discussions of the relative merits of the round, the square and the oblong. A friend of John's who could see no merits whatsoever in round dining room tables had taken the trouble to figure out a round and square table of relatively the same size and found more actual footage, or rather inchage, on the square table and therefore concluded the round table had nothing left but its legs to stand upon.

Jane personally preferred the oblong table. She was familiar with the dining room table that has a leaf extension making the table oblong when used and leaving it square when not in use. For the two of them, just her and John, a cosy little square table would be lovely and when company came and the extension was used six or even eight could be accommodated. She liked, too, the way the ends of the new dining room tables were cut off, leaving no sharp edges. The lines were excellent. With every model and type to choose from, duplicates of the old masters' designs or adaptation by modern manufacturers to modern needs, the question was not what could she get but what should she choose.

For the dining room she would buy the following:

Walnut suite, Sheraton design—
Extension table, narrow, to be used square or oblong
One arm chair and five side chairs, cane insert backs, seats upholstered in tapestry
Enclosed server with drawers for silver and for napkins
Walnut drop leaf tea wagon with tray
Total for furniture $250 to $375.

Now the three downstairs rooms that had worried her most had been provided for. In each case she had listed the essentials and had placed a maximum price limit and also the minimum toward which she would work, trying in each case to get prices down to the smallest amount, but not letting a few dollars, or even fifty dollars, keep her from getting articles

really worth the difference in price because of excellence in design, quality or suitability.

Three things should be her guide in selecting furniture—beauty of design, good workmanship, and fitness and suitability to the room and the house.

X

A FEW POINTS ON PERIOD FURNITURE

UP to this point the question of period furniture had not concerned Jane. She had found books, many of them, on the subject and had religiously let them alone. It was a subject of which she felt "a little knowledge would be a dangerous thing." She should go into it thoroughly or let it alone. Yet with salesmen so glibly talking about "this set of Queen Anne design" and "this table in the Tudor style" and these chairs of "Hepplewhite design," she felt so ignorant that she decided to jot down beneath her dining room list of furniture some of the distinguishing characteristics of some of the best known periods so she would know what type of dining room furniture to ask for at the shops and also how to recognize it when she saw it.

She had read the section of Period Furniture in Parsons' book on the "Art of Interior Decoration" and had found most helpful a booklet issued by the Mahogany Association, both interestingly illustrated. Sheraton, Chippendale, Heppelwhite, Adams, Phyfe, Jacobean, Queen Anne, Tudor, Elizabethan, Victorian, were merely names to her meaning history and furniture, but what did they stand for primarily? What were their distinguishing characteristics?

Parsons had made three general divisions of the art idea. The Greek or classic art expression shows restraint and perfect form; the Christian or Gothic expression has the religious ideal in which thought for the soul comes first. The third or modern influence was the modern idea that nature belongs to man for man's gratification, and outward expression of this is found in the grandeur, show, elegance and heaviness of the period of Louis XV and is found in the furniture of this period; which is "the most sensuously beautiful of any period."

After reading Parsons on this topic Jane felt that the history of a nation could be adequately studied in the furniture and ornaments used. He had said, "A period has no positive definite time limit marked by the birth or death of anybody, but three great ideas have dominated peoples, and the expression of these ideas has been their art. Each period at its highest point of development is the most adequate possible expression of the ideas which dominate that era. Our modern problem is not the copy or reproduction of any period but the knowledge of the forces and qualities of all periods and the adaptation of these to modern social, political and religious requirements."

She read that where the Renaissance was indigenous to Italian soil, so Gothic art was indigenous to the soil of France. Each ruler and what he and his age exemplified left its mark on the art of the period. For example Madame de Maintenon we are told "left an indelible impression of heaviness, formality and lack of grace," and Anne of Austria "grandeur, elegance, show and heaviness" and the period of Louis XVI and Marie Antoinette "mark the

beginning of an understanding of the relationship between walls, ceilings and floor and the furnishings of a house, also the relation between the house and the individuality of the one who must live in it and whose personality is to be expressed by it," an example being the intimate rooms of Marie Antoinette in the Little Trianon marking the first step in the return to the domestic ideal.

Jane found all of this far more interesting reading than she had expected; in fact, it was too interesting, and she did not wish to be led off into byways. She was trying to find out what were the distinguishing characteristics of the modern styles bearing the names of old masters and for what those old masters stood.

It was no simple matter to weed out just what she wished, but finally she achieved this supplement to her working sheets to be used in an advisory capacity in the selection of her new furniture:

ENGLISH STYLES

Tudor Period (Henry VIII and Queen Elizabeth) Marked by somber impressiveness. Dark rich tapestries. Everything on a dignified and magnificent scale. "Lends itself to expensive country houses, a man's room, cafés in large hotels and theater interiors."

Stuart or Jacobean period—3 divisions,—(1) James I and Charles I; (2) the Commonwealth; (3) James II.

Jacobean furnished foundation for earliest Colonial forms in the United States. "Personal discomfort, revolt against sensual beauty as sinful, crusade against

unnecessary expenditure in money became leading ideas of the first epoch. . . . Up to Charles II, the expression of typical middle class English homes."

Puritanism a characteristic of the first and second period. Chairs, highbacked, very straight with small wooden seats and very uncomfortable. Numerous chests, crude, stiff and ugly. The period of oak and of wood for wood's sake, or "for discomfort's sake." Gatelegged tables belong to this period and beamed ceilings. "Department stores to-day alive with Jacobean furniture, even to the rocking chairs, the last article of human use which should be made in Jacobean form."

Dutch influence—(William and Mary and Queen Anne)

Characteristics—Flemish scrolls and curves. Walnut the popular wood. Inlaying with ebony, ivory and mother-of-pearl developed. Chairs had cane seats and backs and velvet cushions. "In Elizabethan days a chair could not be comfortable no matter how much it was upholstered, but in this new type the chair began to assume the lines which the human form demands for its comfort."

With Queen Anne the strength, size and scale increased again. Windsor chairs appeared. Most of the chairs had solid splats, the legs were bent out and the feet were claw and ball design. High ceilings and highboys, a combination of desk and chest of drawers, were characteristics of this period. New objects to meet the needs of the times originated useful tables of various sizes, secretaries and writing desks "that were comfortable and possible and chairs, —some to rest in, some in which to sit erect and

others apparently for show. Printed linens and needlework tapestries were the vogue of the day. The salon of Queen Anne was a sewing bee." We see fruits of the reign of Queen Anne in the "God Bless Our Home" idea.

This period important in striking "new notes in the evolution of the domestic idea as it has been worked out in England and the United States." The Queen Anne style lasted through the reign of George I. and George II. Then came:

The *Individual Mahogany* or Georgian period (Chippendale, Hepplewhite, Sheraton, Adams.)

Chippendale was an individualist, a "pioneer who defied tradition and took away from royalty and the court the right to dictate styles. His book "The Gentleman's and Cabinet Maker's Director" is a "well spring for all Georgian styles, but its value lies in the clear way in which it shows the right of the individual to dictate his own style. People ordered from him new articles in furniture which should be individual and made to express the personality of the owner."

He was influenced by the French, the Gothic and later by the Chinese idea.

Chippendale specialized on chairs but also built beds, desks, tables, bookcases, cabinets, settees, with utility and commercial advancement always in mind. He worked out more carefully than others the function of each piece of furniture. He widened the seats of chairs and standardized the height of the seat from the floor.

Characteristics—Splats of chairs joined to seat and not to cross rail. Seats square-cornered, tapering

straight toward the back, of adequate size and unusually well upholstered. Legs and feet of many types. Tops of his furniture also vary greatly. Many chairs are bow-shaped or curved. His desks, which show scrolls and broken pediments, are also square and swan-necked.

"While some Chippendale pieces present fine sense of proportion and a marvelous skill in technique the general effect is frequently heavy, clumsy, lacking in grace, mixed in motif and devoid of the charm of the later individual styles."

Hepplewhite's style was characterized by lightness, delicacy and grace as contrasted with the massiveness and elaboration of Chippendale. Relied for artistic effects more on lines and inlay work than on carving.

Noted particularly for his chairs which were delicate in line, not greatly ornamented except in the back. He is said to have originated the shield back and the wing backed chair. Backs of his chairs also heart and oval shaped.

His favorite maxim was "Unite elegance with utility and blend the useful with the agreeable."

Hepplewhite and Chippendale designs differ widely in the legs. "Hepplewhite abandoned the heavy square and cabriole types with considerable carving, in favor of a slender, plain, fluted or reeded leg tapering to a spade foot, which he gradually developed into the 'spider leg' of the late 18th century, extensively used not only for chairs but for tables and sideboards. Hepplewhite designs therefore have an appearance of fragility although they are as a rule structurally sound.

"Hepplewhite's influence on modern furniture de-

sign is great. This is due partially to his simplicity and correctness which are well adapted to modern manufacturing methods, but even more to the loveliness of conception, originality of thought and perfection of detail that made him one of the immortal master craftsmen."

Sheraton saw beauty in the straight line. His furniture is noted for lightness and grace "obtained by the harmonious and perfectly proportioned combinations of undeviating lines."

He is said to have built the first twin beds and the first roll top desk. "He reveled in concealed drawers, washstands that when folded up became cabinets, bedroom furniture disguised as book-cases or writing stands. If he had not made a reputation as a cabinet-maker and designer he would have been famous as a mechanic."

"Sheraton believed and proved that designing household furniture was an art. He stood for good taste and sound workmanship. Temperance, restraint and simplicity were things he desired to express in his work.

"In such pieces as cabinets, sideboards, dressers and tables Sheraton was supreme. Delicate, refined and splendidly constructed, they were decorated in perfect structural harmony by a fine and beautiful inlay of lighter wood."

Sheraton sideboards usually have a brass rail on top for dishes to rest upon. Urns and vases are used for panel decorations. Though a devotee of the straight line his cabinet work is more elaborate than Hepplewhite's. The Sheraton chair back is usually in straight lines, straight across the top and with

several splats and joined to a cross rail and not to the seat. Occasionally he used a shield back. Some of his chairs with cane seats have backs painted black and gold. It is said that he had Angelica Kauffman to decorate for him. He used tulipwood and satinwood for elaborate inlay work characteristic of some of his finer pieces.

All three of these designers greatly influenced designs in modern furniture.

Colonial furniture is a mixture of all of these styles.

The Adams Brothers were architects and not cabinet-makers, but had an influence on the furniture as well as on the houses of the period, and are responsible for the development of a new note in the typical Georgian interior.

"Their chief value to us lies in what they did for interior walls, ceilings, floors and chimney pieces, which brought back the interior of a room to the background idea. Influenced by classic ideals, they evolved a light and dainty classic style verging sometimes on the cold and sometimes on the pretty."

The Colonial Period

In Colonial furniture that has come down we find a mixture of all styles,—Jacobean, Queen Anne and the individualists of the Georgian period. New styles as well as reproductions and adaptations of Sheraton, Hepplewhite and Chippendale appeared. Duncan Phyfe was one of the master craftsmen of this period.

Characteristic New England colonial pieces included highboys and lowboys, chests of drawers, Providence

tables and Plymouth chairs. There were many types of chairs, however, some with seats of rush, cane, braided husks and some upholstered. Mahogany being a favorite wood for the furniture was also introduced in the interior of the home in stair rails, balustrades, doors and woodwork.

The Puritan spirit is seen in the New England Colonial. The furniture is substantial, quiet, severe—furniture of the Dutch period is sturdy and massive.

The Southern Colonial is characterized by the spirit of the English colonists, who were people with some means and possessed a broader social horizon. Furniture of this period is light and graceful.

"The Colonial mansion, with its roomy proportions, its splendid verandas with classic columns, finely wrought cornices and other classic details gives the most impressive example of the different ideals held by two sections of the same country. The mahogany type of Queen Anne and Chippendale became the standard furniture of the South, with an occasional introduction of Hepplewhite and Sheraton."

In reading Parsons' most fascinating and entertaining volume Jane had been surprised to find this paragraph:

"Washington's house at Mount Vernon, in its interior finish and in its furniture is so strongly affected by the Louis XVI style (espoused because of the popularity of LaFayette) that we frequently call it a Louis XVI interior. This vogue spread through the south and influenced the interior decoration for the next half century."

And she had always thought of Mount Vernon as typically colonial, the outstanding example of

Colonial architecture and interior decoration in this country! How much she had to learn! The more Jane read and studied the more ignorant she felt. At times she had a feeling of panic for fear her house would show the world at large how little she knew rather than how much and earnestly she had tried to build everything according to sound principles. Again she feared that in her eagerness to have things right, her own and John's likes and individuality would be suppressed.

She had mentally agreed with the statement that people who went around loudly proclaiming they did not know anything about art but knew what they liked ought to be ashamed of themselves, or at least have the decency to keep still and not openly boast of their ignorance. On the other hand, she also agreed with the statement that it was better to show our youth in our love of color and in expressing our individuality and be young barbarians if necessary, than become prematurely staid and sober and a slave to the conventionalized.

It was a bit difficult to steer a course between the Scylla of ignorance and the Charybdis of too close an observance of "right principles."

She needed no one to tell her that it was much simpler to select new furniture throughout than to add to what you have. She had discovered that for herself. She was interested, however, to read in "Model Interiors" by Frohne and Jackson that "Too many styles mean confusion. Don't combine furniture of massive structure with that of delicate lines. A Sheraton chair and Elizabethan table have nothing in common, but Elizabethan and Jacobean may be com-

bined, and early French with early Italian. For informal living rooms one may choose Jacobean, William and Mary, Queen Anne, Georgian, Colonial or simple adaptations from the Italian. Dining rooms call for unity which almost demands a suite.

"The best furniture is that which, regardless of period, through beauty of line, workmanship and material has stood the test of time. Such to-day through faithful reproduction continue to delight us."

In Emily Burbank's book "Be Your Own Decorator," Jane found these suggestions: "Every furniture period has its corresponding color—solidly built, strong types should have strong colors for coverings, curtains, carpets, etc., while delicate, slender types have delicate colors.

"The French empire takes deep reds, strong greens, deep but vivid blues, yellow, purple and magenta. Louis XV and XVI, Sheraton, Hepplewhite and Adams and other delicate types take spring-like pinks, yellows, forget-me-not blue, apple green, and the violet and pink combination known as mauve. Materials used with Italian Renaissance, the most gorgeous of all recorded periods of decorative house furnishings, were gold and silk gauzes, silk damasks, gleaming with gemlike purples and crimsons and sapphire blues. The silks, satins and brocaded velvets of Louis XVI were followed by muslins, cottons and linens of the Directoire. Keep brilliant shades together in one room and subdued ones together in another one. Do not get off the key of the color you start with."

All of which was merely common sense, was Jane's conclusion. In the selection of furniture as anything

else the application of common sense is needed and common sense plus knowledge of essentials will prevent serious mistakes caused by blind ignorance.

Jane's personal preferences in woods for furniture were walnut and mahogany. She was surprised, however to learn in the course of her investigations and inquiries that the natural color of freshly manufactured unfinished mahogany is a light, salmon pink shading sometimes toward the brown. A light stain that will enable the light to reach the wood and mellow it with age until it becomes the color "of rare old sherry" is recommended as is dull polish. The flaring dark red color so often associated with mahogany isn't characteristic of genuine mahogany at all but is the color most often used to paint or stain other woods sold under the term "mahogany finish."

Lovers of genuine mahogany deplore the very dark, almost black, and highly polished varnish surfaces recently introduced by some manufacturers because it does not give the real beauty of the natural wood a chance.

Jane also learned that all genuine mahogany, both solid and veneer, is divided in two classes with reference to surface appearance, plain and figured. But figure has nothing to do with grain; it is produced in mahogany by "the interlocking and interlacing of the wood fibers that twist and curl so that when manufactured some are seen from one angle and some from another, producing that play of light and shade known as figure. Every piece of figured mahogany is individual."

As the best figured portions of logs are usually selected for veneer some of the handsomest pieces come

in veneer but good veneering requires superior craftsmanship and first class glue. Veneer is used on some of the best doors, on surfaces curving one way only and on large flat surfaces. Solid mahogany is what the name implies. It is used in furniture and interior woodwork.

Jane took note of a warning against buying "mahogany finish." "There is no such thing as mahogany finish," she read. "It is merely a trade name which refers to the color of the stain used. The term is never used in connection with genuine mahogany. Another type of furniture she would be cautious in purchasing is so called 'combination mahogany' for while there is some made in most part of mahogany with other fine woods for decorative purpose, the term may also mean that virtually the entire piece is made of inferior wood with a little mahogany veneer glued to the most prominent part, such as the back of a chair or the top of a desk.

Jane knew that excellent furniture could be found in other woods, such as oak, maple, chestnut, cherry, ash, gum and birch and less expensive cottage furniture in pine, and other soft woods. If she could not pay the price of genuine mahogany she would be willing to get a less expensive wood, but she wanted her house, and everything in it, particularly her furniture, to be honest.

Armed even with this much information Jane felt that her safety lay in patronizing dealers with an established reputation who could not afford to be anything but honest with her.

With these thoughts in mind Jane next turned to the very practical problem of listing necessities for bed-

rooms, bathrooms, porches, and last, but by no means least, the kitchen.

Furnishing a whole house was 'fun.' It was also work, but in after years when she and John had lived in the house and gradually improved its tone and quality, the home growing as they grew in age and wisdom, Jane never regretted the preliminary work she had done, the trouble she had taken to make notes and working sheets, the visits she had paid to the shops before actually purchasing, the nights she had lain awake mentally furnishing the various rooms. The results she had been able to achieve with her limited knowledge and experience and a limited budget had been remarkably satisfying and with the other limitations just mentioned could never have been achieved without the work and thought she had given to it.

CHAPTER XI

FURNISHING THE MORE INTIMATE ROOMS

BEDROOMS AND BATH

NOW that the more formal rooms were tentatively planned Jane turned her attention to the more intimate rooms—the bedrooms, baths, porches and kitchen.

The first things to select were beds. She had not possessed a real honest-to-goodness bed since she left the old homestead. It would be luxury to sleep in a real bed once more. Not that the bed-davenport and the daybed they possessed had not proved eminently satisfactory for their New York needs—they had, but a house with four bedrooms demanded Beds, spelled with a capital. It would be fun to spread out and have a bedroom all to herself where she could have all of her feminine possessions around her and give them full play. Her new bedroom could frankly be itself—a woman's bedroom, and not masquerade by day as a sitting room and dining room as back in her bachelor-maid days, or serve as a combination room as it had since her marriage.

John, too, should have a room of his own with masculine things about. She would have to buy him a chifforobe. She would give him the chest of drawers and her cedar chest in which to keep his sweaters and

pack away his winter suits. Covered with a gay colored Indian blanket it would make a window seat and also brighten up the room. Men liked strong bright colors. The colors of the Indian blanket might well furnish the color key for the room. The leather arm chair, John's favorite, should be in his room.

She would make a slip cover for the old leather chair out of awning material, tan with a small, green or red stripe and finish it attractively with fringe. For summer she would use straight curtains of white scrim, net or marquisette; just one pair would be all she would need. On second thought she believed she would open the draw curtains entirely for summer and use the best quality of window shade, a duplex shade, clover green within and tan without. With these she would use hangings of cretonne in a bold design of green, black, yellow and red to give life and color to the walls which were now rough plaster but perhaps would take on a coat of tan before the summer was over.

John should also have in his room the gateleg table and one of the straight Windsor chairs. All she would have to buy for this room then would be the bed and chifforobe in brown mahogany or walnut to harmonize with the other pieces. The bed should be full size so John, too, would know again the luxury of a real bed, man's size. She must ask John if he preferred a four-poster bed or one with bow ends.

Although bedroom furniture was usually sold in sets she knew she could buy a bed by itself and thought she would have no difficulty in finding a chifforobe among the miscellaneous pieces to be found in every furniture or department store.

The total expense of John's room should be comparatively light. A small rug but sufficiently heavy to keep John from kicking it around, curtains, chifforobe and bed including springs and mattress, should not cost over $200 or $250.

As she would save on furniture she would indulge in the luxury of a curled hair mattress for John. A good hair mattress, though initially expensive, would last a lifetime and when done over would be as springy and comfortable as when new.

For herself she would get a good quality of felt mattress. These gave satisfaction and were a good investment for the money. An obliging salesman had told her that he sold eighty felt mattresses to one of any other kind, and that a good quality of felt was a good safe buy. The same salesman had also told her of the new kapock mattresses which they had recently added to their stock, and which were marvelously soft and luxurious though rather expensive. Upon investigation she had found that the life of this type of mattress was short. It kept that wonderful soft quality only for two or three years. The older it grew the less desirable it became. "If I can afford it I shall get one for my guest room, the one most infrequently used and in that way it should last a long time," she told herself.

As Jane turned from her thoughts to her notes she was a bit surprised to find that she had furnished John's bedroom on paper before her own. To furnish her own "on paper" caused her no trouble whatsoever. Hadn't she for years looked longingly at bedroom furniture at all the furniture sales and exhibits? Her fancy had first been taken by a bedroom set in coral;

then by one in parchment and putty with a decorative floral design in color; then by "something new in bedroom sets—the very latest thing" the salesman had told her. It was a two-toned set. Bed and other large pieces were in a light colored walnut with putty trimmings. The vanity, vanity bench, a straight chair and small rocker were in putty. She liked it because it was a departure from the conventional set of bed, dresser, vanity, chifforobe, bench, table and chair all in the same style, color and design.

Jane had also been tempted by a beautiful and unusual set of tulipwood with inlay of rosewood, satinwood and olivewood with bronze mountings, and other sets not so gorgeous but equally feminine; but she had finally decided that if she ever owned a real bedroom set it should be of old ivory. Nothing was more feminine than a bedroom of ivory and old rose.

She had seen several lovely sets of ivory, one consisting of twin beds, bedroom table, dressing table and chifforobe. If she could substitute a chiffonier or a lowboy for the chifforobe it would be just what she wanted.

One article of furniture that Jane did not like was the big, ungainly and unlovely dresser that seemed to come with every set. She admitted that it was a useful piece of furniture suitable for man or woman. But for herself she preferred a dressing table with triplicate mirror and a drawer for toilet articles.

She intended to have plenty of mirrors in her room. As there were no mirrors in the doors of her closet—that was something she would insist upon in the house they would some day build—she would use a long narrow mirror in the space between the two win-

dows. It could be used to balance the chiffonier she would use on the opposite wall. A mirror in which she can see her entire figure is as essential to the comfort of a well dressed woman as shaving utensils are to a man.

A dainty figured pattern of wall paper would be lovely with ivory furniture and old rose hangings. She had read that brilliantly patterned paper was in vogue after an era of plain papered and painted walls. But she had already decided on paint throughout the house for the present. But why couldn't she get a two- or three-tone effect by stippling? She remembered the stippled walls in the White House and decided to investigate the possibilities of stippling. This would have to be done by a clever painter. Mauve walls then, or cream with a broken color effect running into the pink shades appealed to her.

Jane had already found that the most difficult thing of all is to decide between two equally appealing and fascinating possibilities. Her final decision was in favor of a stippled wall, pink tones predominating. Her recently acquired knowledge of background and color harmony told her this would be safe and also becoming.

She would try her hand at wall painting in her mother's room. She would attempt lavender. If that were not successful it could be changed to gray. If that were a failure she could always have recourse to wall paper, excellent both to cover mistakes and secure new effects. She had looked at wall papers before deciding on paint and had been sorely tempted. She found she could achieve almost any effect by carefully selecting her wall paper. There were rough

papers and smooth papers, plain and stripe and tapestry and mottled; paper with large designs and paper with small; paper with naturalistic motives—hundreds of mammoth roses climbing over bright green trellises, and paper of conventionalized motives, the rose being a decoration first and a rose afterwards. There were also papers that resembled water color and oil paints and mottled and self toned effects that gave the impression of rough plaster. In her recent inspection of new houses she had more than once felt the walls to find out if they were painted or papered.

Having decided against paper and for painted walls and an ivory set the next question was could she afford it. A six-piece set in old ivory had been priced to her at $800. She could get a four-piece set for less, perhaps $400 or $500. Well, it was old ivory she wanted even if she had to furnish it one piece at a time. She could share John's room until she could get what she wanted for hers, but "for me," she declaimed, "old ivory or nothing." Well, her room could wait. She would furnish one of the guest rooms.

So her thoughts ran along as she sat with paper before her and pencil in hand before her working sheets.

As she was expecting her sister Anne to spend the summer she would furnish one guest room as a young girl's room, not too young, for Anne was in High School and very much of a young lady.

She had a daybed—but no—that must go on the sleeping porch. There were apt to be hot nights here in the south and the sleeping porch would be in demand. She would furnish the sleeping porch as an informal upstairs sitting room. Slip covers of cre-

tonne in green, orange and black for the bed ends to match the cover for the bed, a willow chair, chaise longue and table would make an interesting sleeping porch, useful by day or by night. As it was screen enclosed a reading lamp would make it a lovely place to read of a summer evening, cooler perhaps than downstairs.

Well, now that she had mentally furnished the combination sleeping porch and upstairs sitting room she would return to the guest room.

Painted furniture in turquoise blue and French gray and a conventional flower design in colors, with walls a blue gray, would be appropriate for this room with a southern exposure. Or should the furniture be painted a soft apple green with a green stripe outlining the edges of the drawers and a flower design on the head and foot piece? Besides the bed she would need a dressing table and chest of drawers, or a dresser. Many people liked dressers even if she did not and a dresser would serve a double purpose of table and chest. This would enable her to get a small desk and sewing table; the latter could be placed beside the bed and do duty as bed-table as well.

There were so many thing to decide. Other things being equal Jane decided to let the price be the deciding factor. But she would not sacrifice comfort to economy.

According to Jane every guest room should be provided with the following: a desk, a scrap basket, a bare table on which trifles could be laid, a sewing cabinet and a reading lamp. The desk and sewing cabinet should be well stocked. A bowl of fruit, a late book or magazine on the bedside table, a vase of flowers on

the mantel would add to a guest's comfort and pleasure.

A rag rug in pinks and blues, or one of the bright colored hooked rugs that had come back into popular favor would be attractive. Additional furniture needed would be a straight chair for the desk, a wicker arm chair with cretonne covered cushions. Instead of curtains she would use a window shade made of the same cretonne as used for chair covers. In the fall dainty curtains of white ruffled dotted swiss or marquisette would dress up the room. The whole should not cost over $125 to $150. Cushions of solid colors, green and pink and yellow would add gayety and charm. She had read of a young girl's room in green, yellow and mauve where the lamp shade of pale mauve dotted swiss and dotted swiss ruffled tieback curtains were the distinctive features; of another room in apricot and blue-green, the walls painted a pinkish yellow, the furniture a soft blue green, the dressing table draped in green silk. Both were intriguing.

Again a wealth of possibilities from which she must make a choice. Should she chose a color scheme of blue, gray and mauve; green, yellow and pink, or turquoise blue, pink and gray? The room was a south room and her sister Alice was a blonde and summer was approaching. These factors influenced her. She would paint the walls a warm gray and later add a stenciled border design of pink Japanese cherry blossoms. Painted furniture in parchment and blue with a floral design of pink flowers, an easy chair of wicker with cretonne cushions in a small floral design with the color accent in cushions and lamp shades of solid colors were put down on her working sheet.

The fourth bedroom she mentally called "mother's room." Furniture on hand not yet distributed included walnut vanity, with three drawers on each side. These would allow plenty of space for mother's glasses, laces, powders and creams and all the many little things that most old ladies like to have around them. The mahogany sewing table which she had taken from the old home place and which was a family treasure belonged in this room. She would put here two of the Windsor chairs for which she would make cushioned seats of chintz. She would need a high backed easy chair, high enough to rest the head, also a low rocking chair for sewing, a substantial table with a drawer. This could be used both as a work table and as a desk when needed.

For a bed, she would purchase a single bed, metal with walnut finish and good box springs. She had seen these advertised at fall furniture sales for as low as $18. She could wait for the September sales to buy the bed and other furniture needed for this room as she was not expecting mother until October. The chaise longue on the sleeping porch could be moved into mother's room for fall and winter. She would fill it with many bright colored cushions, old rose, violet, yellow and one of black for contrast. Gray sateen would make excellent seat cushions for the Windsor chairs and for the chaise longue cretonne or chintz in a bold design with strong, harmonizing colors would give character to the lavender and gray room whose lavender walls should prove a lovely background for mother's beautiful gray hair.

Jane felt it would be fun to see how little she would spend and yet how attractive she could make the two

guest rooms which her mother and sister would occupy. If others could furnish attractive bedrooms for $125 she felt that she could also. Less money requires more brains, was her mental comment, but skillful shopping and the right use of color would bring results.

When the question arose of whether to paper or paint the upstairs walls the relative cost of each was considered. Upon investigation Jane found that both papers and paints varied greatly in cost. There were many grades of wall paper. There were several kinds of water color paints and several kinds of oils recommended for wall finish. Oils were more expensive than the water colors but were said to give better service.

Jane decided to have one of the bedrooms painted with oil paint and another with water color and find out for herself which was the better investment and the best suited to her needs. She would use oil paints in her room and in John's room because they were the more permanent bedrooms. In the guest rooms she would use the water color paints. These were cheaper and could be renewed more frequently. What fun it would be to change the colors of the walls for each new guest, selecting the color most suited to the occupant! A new coat of paint on the walls, a few new cushions well chosen, would freshen up any room.

Durability was not always a desirable quality. One soon got tired of an unbecoming dress but if it were expensive and of durable material one dared not discard it prematurely. An unbecoming wall decoration was in the same class. She would try the inexpensive paints so when she grew tired of one color she could

afford to try another. She believed in the beneficial effect of change.

"If people changed the insides of their houses more often they would not want to leave them so much. They could find the change and variety they craved at home if they only realized it was the crawly wall paper and accumulation of souvenirs of no intrinsic value which got on their nerves."

So in her planning she would make provision for growth and development and the value of change.

Her bedroom she would make a place for sleep, for rest, for repose, a place in which she could dress comfortably and work quietly. She would have her own small desk here, a file cabinet for her work, concealed by a dainty screen. She would have the room wired so she could change the pieces of furniture when she desired. The best place for the bed in winter was not always the best place for it in summer. The value and necessity of change was particularly important in the intimate room. There was one room, however, where change was not desirable and that was the bathroom.

What would she need for her bathrooms? The floors had not been tiled. She had remarked on the fact to the realtor. He had explained that they had planned to use tiled linoleum and having an inspiration had added—"And you may select the linoleum." She had followed up the suggestion and had chosen for the front bathroom a straight line inlaid pattern of green, gray and black and for the second bath a turquoise blue and cream tiled lineoleum. The colors in the linoleum had furnished the color scheme for the two rooms. She had noted the curtains she must buy. She would need a bath rug, a rubber mat for the in-

side of the tub, face towels and bath towels and wash cloths, a sponge, a bath brush, necessities for the medicine cabinet, a stool, a clothes hamper.

She had been impressed with the fact that both bathrooms contained the latest built-in fixtures,—medicine cabinet with mirror, holders for tooth brushes and tooth paste, tumbler and another for soap. There were flat shelves over the lavatory for towels and a towel bar over the built-in bath tub. On this wall were also holders for sponge and soap. Other conveniences in the front bathroom were a holder for brush and comb, hooks for washcloths, and for a razor strop and clothes hooks near the tub and near the curtained shower. There was a double electric light plug in the wall near the cabinet, most convenient for her electric curlers and John's shaving mug. She would get John an adhesive mirror for shaving, mounted on a rubber cap which clings by suction to the glass.

When Jane had exclaimed over the bathroom conveniences the real estate agent frankly admitted that the bathrooms were one of the selling features in the houses in this new development. The bathrooms were one of the most satisfactory features.

She had seen spacious marble tiled baths, with white bear skins on the floor, a bath scale in one corner, partially concealed by an exquisite screen, and other luxuries. "That is the kind of bathroom I want in my house," she had told herself until she heard of another bathroom de luxe,—a large room designed like a Pompeian bath,—a spacious green tiled tub in the center with a tiled approach. There were flowering shrubs in huge pots, cages filled with birds—an exotic bathroom more like a conservatory or a sun

parlor and designed to give the effect of out-of-doors. The owner of this luxurious room could imagine herself in a miniature lake.

But even the memory of these bathrooms failed to spoil Jane's joy with the small, immaculate, colorful and extremely convenient and modern bathrooms in their new home.

CHAPTER XII

COMFORT, BEAUTY, UTILITY

FURNISHING THE SUN PARLOR AND THE KITCHEN

UPON looking over her working sheets Jane would probably be the two most used rooms discovered that she had left until last what in the whole house, namely, the combination sun parlor and breakfast-room, and the kitchen.

In the sun parlor she would let her love of color run riot. She had seen some most alluring sun parlors. Among those that stood out in her memory there was one in black, white, red with touches of green and yellow; another in orange, black and green; another in gold, mulberry and blue.

The sun parlor had delighted her from the first because of its possibilities. The room was so replete with windows it might be said to be glass enclosed. French doors led out into a small uncovered side porch.

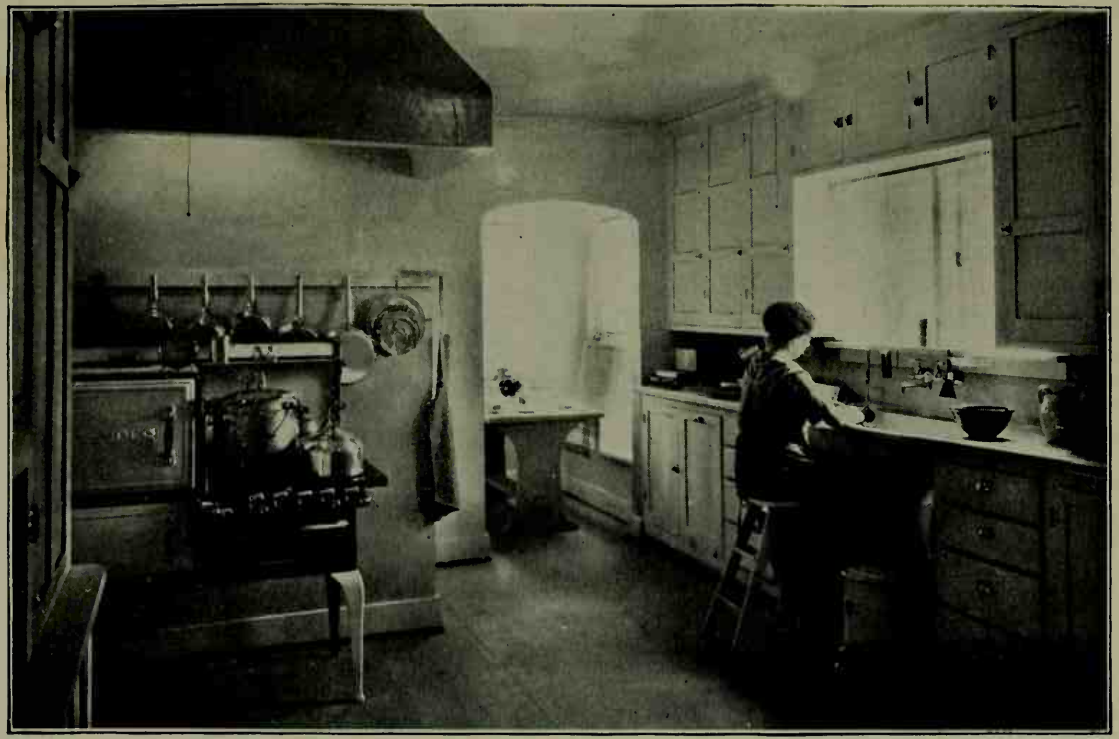
She would use linoleum floors and wicker furniture. There were many fascinating styles and designs in both. Here the floors could be gay. Waxed floors would make an excellent place to dance. They could look animated. Open to her were designs in black and white block marble effects, with border of plain black, a Dutch tile design in brick red, or a mossy

green inset tile. If it were used for dancing a Victrola would be needed.

For furniture she had the choice of wicker, reed or willow at prices that varied greatly. She had seen at a special furniture exhibit a wonderful reed set in orange and black, eight pieces consisting of settee, chaise longue, couch swing with canopy, small desk, long narrow table, two easy chairs. They had only cost $600, not so expensive considering the exquisite colors, orange with black stripes and the workmanship and general excellence and style. "The most expensive reed set in the house," the salesman had remarked but of course that was the very one that Jane now wanted. By putting a part of the set on the upstairs sleeping-porch-sitting-room,—desk, chaise longue and one easy chair for example she could use the other pieces most advantageously downstairs.

She mentally placed the settee against the wall looking out into what some day would be the flower garden. In front of it, in reaching distance, was the long narrow table, which could serve both as breakfast table and magazine table. With only one easy chair she would need another settee or wooden bench painted moss green or a pleasing red. This with the canopied swing would make as cosy a sun parlor as one could wish.

If she found she could not afford this set, and she admitted it would be an extravagance, there were other possibilities open to her. Floor in Dutch tile design brick red in color, furniture, consisting of square table, two straight and two easy chairs and chaise longue painted robin's egg blue; seat pads for straight chairs of green and black stripes; and draperies of



MODERN KITCHEN IN A DEMONSTRATION HOUSE

(Courtesy of Better Homes in America.)

blue green sunfast material with draw curtains of pongee casement cloth or heavy net. An oblong wicker table and easy chair in natural color would vary the monotony and rugs of Japanese rush, fiber or grass would add to the attractiveness. Reading lamps and bridge lamps, bridge tables and small end tables and bright colored cushions and flower boxes and wrought iron stands or wicker stands holding growing plants were not to be considered as luxuries but as necessities. As expense was undoubtedly a factor, the two straight chairs and square table could be replaced with the gateleg table and two Windsor chairs with seat pads of a decorative material. The contrast with the wicker furniture would be pleasing. Or if John would not give up the gateleg table she would get a wooden table painted black with a red stripe.

Furnishing the sun parlor on paper had been fun. Now on to the kitchen, her own special realm. It was to be spick-and-span and shiny and cool and inviting and cheerful, as well as convenient and sanitary. It must possess all the qualities of a well appointed laboratory and workroom.

Blue and white or buff and green had been her choice of colors for the kitchen. The walls had been painted warm ivory, like the rest of the downstairs and the wood work was white. When repainted she would have the walls in light blue or pale green. The floors of kitchen and pantry adjoining were covered with black and white tile linoleum. It was small but well lighted. Special features that she had noted were the windows over the sink, the side window and the glass in the kitchen door that opened on the kitchen stoop. There was a wide window ledge over the sink

and double drain board. Here she would keep flowers, nasturtiums, yellow jonquils, paper narcissus, or seeds of grass or grain if nothing else were available.

Before listing the necessary articles for her kitchen she decided to see what suggestions the bureau of Home Economics of the Department of Agriculture might offer on the subject and found this:

"The first consideration in arranging kitchen equipment is to save steps and labor. There should not be more than 120 square feet of working space for preparing food and washing dishes. If no cross drafts are provided for, cut a transom over the back door and have hood installed over stove to carry off odors. If the room is dark increase the light by having very pale walls and mirrors in dark corners. Avoid white in well lighted rooms because of the glare. If the room has cement or tile floors, provide rubber mats before sink, stove and cabinet to avoid foot strain.

"Necessary equipment includes;—a stove,—coal, gas, electric. (All working surfaces, including top of range should be as near the same height as possible, about 34 inches, or more if the worker is tall.) Gas range should have stove pipe from oven and if possible oven heat regulator. The sink should be high enough to permit the worker to touch the bottom with the palms of her hands without stooping.

"A double drain board. (Jane recalled that her kitchen had this. She had read of a drying board hinged at the side and folding up against the wall to allow for a cupboard compartment below. She would remember this when they built their own home.)

"A kitchen cabinet of white or colored enamel, metal

or painted working shelf, with shelves and bins for most commonly used supplies and utensils. If a cabinet with a good work shelf is not available an additional table near the cabinet should be provided."

Jane decided she would like to have both cabinet and white enamel table. She had recently read an article in a current magazine stating the disadvantages and the advantages of the kitchen cabinet. The article was a summary of reports from 217 housekeepers. The majority seemed to be in favor of the cabinets as lessening work. The same article spoke of units designed by at least four leading manufacturers to be assembled at will on either side of the cabinet proper and added, "These units also lend themselves as utility cabinets to storage of materials all over the house."

Other suggested items of equipment for the model kitchen included a cupboard for china and for the less frequently used utensils and supplies; a stool of right height to allow sitting at table, workshelf or sink; a plain chair, a refrigerator, towel rods and hand towel rack, a wall clock, covered garbage pail, fireproof trash basket; and "if space permits a comfortable chair, footrest, small table for books or sewing should occupy a little-used portion of the room, to permit rest and recreation while waiting for the food to cook."

With these helpful suggestions Jane listed the following: a gas or electric stove, a white enamel kitchen cabinet, a blue and white work table with stool a bright blue to give color.

The arrangement of these articles was most important, in fact Jane realized acutely that the correct arrangement of furniture was of surpreme importance

in every room in the house but nowhere of more importance than in the kitchen. Here the laws of proportion and balance, though important, gave way to convenience. Hadn't Jane read where a housewife had been discovered to walk over nine miles a day around the house doing the ordinary housework for the average family! And if 92 per cent of the housekeepers of the country were doing their own work to-day how many miles were they walking? It was worse than a cross-word puzzle and too much of a problem for her to solve. Hers was the personal problem of arranging equipment in her own kitchen to save her time, energy, strength and incidentally wear and tear on her disposition.

She would group together cabinet, work table and stove in one unit, the stove to be placed to get a good light. At the right of the stove she would have a low shelf for measuring cup, matches, jars for tea, coffee, flour needed for sauces. On the shelf of the stove itself she would keep ordinary seasonings such as salt, pepper, and just above the shelf, a spoon rack for wooden spoons, and spatula and similar articles needed in cooking.

There was plenty of room under the gas stove for a fireless cooker. Under the sink the white enamel garbage pail and tin wastebasket should go. They would be convenient and out of the way. Over the drain board nearest the dining room door and where the used dishes would logically be placed was a shelf. On the hooks to be inserted she would hang dish mop, soap shaker, plate scraper, bottle brush, large mixing spoon and other utensils as needed. Tea strainers, seives, egg beater, small pots and pans and other articles

generally used near the sink she would place within easy reach.

Perhaps she would have a plate rail in the kitchen, putting on it the larger meat dishes used only for company, the cake plate of hand painted china and other odd pieces that had decorative value and would give color and zest to the kitchen if properly distributed. To the objection that these would be dust collectors her answer was that she would put out only a few and she would wash them before using them, even if she kept them in a closed cupboard. The idea of a plate rail in the kitchen appealed to her. Odd pieces she liked but would not wish to show in the dining room she could enjoy here while she worked. She would have a yellow shade at the window to give the effect of sunlight yet to keep out the glare. She had read somewhere that light colored shades pulled down in the evening kept the light in the room reflecting it back into dark corners instead of letting it stream out the windows and be lost.

In addition to the shade she would have dainty ruffled feminine curtains at the kitchen window. Her kitchen should have as dainty and feminine a look as a woman's boudoir. Both were essentially feminine.

The refrigerator and supplies not in general use she would keep in the small but convenient pantry. She would not make the mistake of getting a small refrigerator just because the family was small. Her experience had been that the smaller the family the more "left-overs" there were likely to be and the more room needed in the refrigerator. She had learned how to cook for two but usually prepared enough so that an unexpected guest could always find a place at

their table and plenty to eat. There were times when John would come home ravenously hungry and ready to eat four chops instead of two and she believed always in having enough. Her motto had been, better too much than not enough. One of her greatest trials in the New York apartment had been the too small refrigerator which she had intended to replace with a larger one but never had.

Another item must be a good clock placed in sight of the stove. To give a touch of color to the blue, black and white room she would get a small straight kitchen chair and paint it in yellow and use a cretonne seat cover with yellow, blue and black design. She would give the refrigerator and ice cream freezer a coat of the same yellow paint which would brighten the kitchen and make it look more like a workship than a kitchen. Here again she could harmlessly indulge her love of color.

She next made a list of essential small kitchen utensils and checked off what she already had. Another list contained "desirables," which she would get if the budget permitted. One thing she determined to guard against—the purchase of a number of new devices put out to catch unwary young housewives who eagerly buy them, use them once or twice then put them away on a top shelf as "more bother than they are worth."

On the other hand many of the "labor saving devices" were all they claimed to be, but in the kitchen as elsewhere she would build slowly. In New York she had gotten only the fewest possible kitchen utensils—just what she absolutely needed. Now she would add to

her kitchen equipment a coffee mill, a meat grinder, a potato ricer, apple corer, a rolling pin, sugar and flour scoop, several sizes of mixing bowls and bowls for food in the refrigerator, molds, a grater, a colander, a funnel, a good corkscrew and cap remover, custard cups, a poached egg lifter, a roasting pan, bread pans and pie plates. She had never attempted hot bread in New York or much baking. When she had baked an occasional chicken she had used the heavy iron frying pan with varying success. She could now attempt things in the cooking line which she had had neither time nor utensils for before. She also listed baking dishes, a chopping board, a waffle iron and a big iron pot for soups and for cooking string beans cooked the southern way. She had never tasted green beans as sweet as those cooked in her mother's big iron pot. Such a pot she would have, a steamer she would also have, for steamed vegetables always tasted better to her than boiled vegetables for the very logical reason that all the taste was not boiled away.

Well, she had a fairly long list of "kitchen things wanted." She wondered how she had gotten along without some of them as long as she had. She had heard the saying "the better the cook the more utensils she'll use," yet she had gotten up some surprisingly good meals in her tiny kitchen with very few utensils. She would enjoy cooking in the new kitchen. She hoped to secure a young colored maid to prepare the vegetables, wash the dishes and help about the house and serve dinner.

Equipping the kitchen anew with linens, cooking utensils and general equipments divided under various

wares,—tin, aluminum, iron, wooden, galvanized, kitchen cutlery, table cutlery, brushes and cleaning utensils, electrical goods, Japanned goods, wire goods and miscellaneous had been variously estimated in the budget books she had consulted from $85 to $300. She did not intend to skimp on her kitchen but with what she already had she felt she could make one hundred dollars go far. It would be fun to see how far it would go. She was very, very glad now that she and John had saved up for this home that was now theirs. With cash on hand and by establishing credit and putting aside from $25 to $40 a month for equipment in the monthly budget along with the general running expenses, they would soon—well in a year or two—have a well equipped house.

She never expected to see the day when she would have everything she wished for the house. She really didn't want that day to come. She recalled that one of the most discontented of all her friends had been a young married woman who had plenty of money and was therefore able to furnish her new home complete from canaries and goldfish to six wash cloths for each member of the household. The house was so complete, each room was so perfectly equipped from the very outset that there was no place or room for anything else. The owner dared not indulge in one extra bit of furniture or even an extra dish unless the maid chanced to break something, for every cabinet, every book case was completely and elegantly filled. And the lady, instead of being perfectly happy in her perfect house, became very miserable and kept on growing more miserable until she persuaded her rich husband to build her another and a larger house

with larger rooms requiring more furniture and providing space for the things she might like to acquire from time to time.

That, of course, was an extreme case, but the moral of it was not to be ignored.

"I'll be sure I am right and then go ahead furnishing my house gradually," was Jane's comment as she put away her working lists and her notes. Days of shopping and moving and getting settled were ahead of her. She intended to keep strictly to the lists she had prepared, and concentrate on one room at a time, or one item at a time, such as rugs or draperies, or linens, or furniture. With the preparatory work she had done she would be able to select curtains for the whole house at the same time instead of having to make numerous trips to the drapery department. However, it would probably result in her selecting the most needed draperies first, returning later for those that could wait. She realized she would have to budget her time and her energy as well as her funds.

Those next few weeks were busy, happy ones, not however without their trials and disappointments, but the day on which they finally moved in, both Jane and John declared to be one of the happiest in their lives. No food never tasted better than the first dainty meal served in the attractive dining room. Dainty new china, a new cloth, a low bowl filled with bridesroses were used in celebration of the event.

XIII

ACCESSORIES

JANE had not lived in the new house a week until she realized that the work of making the new house into a home had just begun.

Wandering slowly through the rooms furnished largely according to her well thought out plan she felt only partially satisfied. The thought and study she had given to planning the home were clearly evident. They showed on every hand. But there was much more to be done.

The house still needed the little touches which would bring it out of type and stamp it with charm and individuality. It needed living in. She had furnished it so far with her head. Now she must use her heart to give it life and warmth and vitality.

Every normal woman who has a home of her own has a household hobby. With some this hobby takes the form of collecting linens, or fine china, or pieces of silver. Again it may be old-fashioned quilts and coverlids, or pieces of tapestry and beautifully colored and skillfully woven textiles. Jane soon developed three household hobbies—a passion for small tables, for mirrors and for floor and reading lamps.

Jane's passion for these three things was so bound up in her knowledge of their usefulness in making her

house more comfortable and more individual, that she never purchased a lamp, a table or a mirror until she knew exactly where she would put it.

When a given chair seemed to demand a small table beside it and the table began asking for a companionable floor lamp then Jane went forth and secured for the chair its table and for the table a lamp so exactly what was demanded that the result was a happy little family group living harmoniously together.

She lighted up a dark corner by placing there a small table with a bright colored table runner of one of the lovely new fabrics. A mirror above the table, tall and slender, made a pleasing grouping. A low bowl filled with violets and an oval mirror above a quaintly shaped table made a corner in the living room smile where before it seemed to stare blankly.

Pictures and ornaments she used sparingly. The only picture in the whole house during the summer months was the oil painting of a southern garden, the colors of which had suggested the color scheme for the house. Friends making a tour of the house and coming back to the room which contained the picture usually remarked, "What a lovely picture!" The fact that the remark was invariably made after a tour of the rooms rather than before impressed Jane with the idea that the picture tied together the whole color scheme and was therefore eminently satisfying. As it had suggested the decorative idea for the house her guests' praise of the picture convinced her that the idea had been successfully carried out.

The reason that Jane did not use more pictures on her walls was not because she was afraid to use them,

nor was it because pictures, through misuse, had become unpopular. In the first place she knew that for the summer bare walls would look cooler and more inviting and give the idea of greater space. Secondly, she had determined to enjoy a few pictures at a time and use only as many as would give pleasure in a given room.

A general rule she planned to adopt was bare walls in summer; during the winter pictures on the walls selected to fit the room, the wall spaces and the general decorative scheme; these pictures to be taken down the following summer and replaced by others the following fall. In exceptional cases, where a picture seemed to have won its right to a given spot, it should be allowed to remain.

The first rule Jane had learned regarding pictures was to keep oils in one room, water colors in another, etchings and steel engravings in another. She would no more consider using oils, water colors, prints and photographs in the same room than she would use burlap, chiffon, brocades and cheesecloth.

The spirit and feeling of a picture should suit the room and its furnishings. Dainty water colors belonged in a dainty elegant drawing room furnished in light colors. Originally pictures were painted on the walls themselves or designed to fit a given wall space.

To-day we see gallery pictures and home pictures, and pictures that seem to belong nowhere. Jane had seen comparatively few pictures she would care to live with permanently but many she had enjoyed in the galleries in which they hung. She had made many

trips to the little room where the Sistine Madonna hung all alone.

She determined to use too few rather than too many pictures in her home. She had visited in many houses where the walls fairly screamed aloud, and each picture screamed in a different key until the result was one grand discord comparable only to a brass band with each musician playing a different tune in a different key.

She had also seen lovely homes marred by the misuse of a few pictures good in themselves but absolutely out of harmony with their surroundings. And why, oh why, she had asked, would people spoil an otherwise beautiful, artistic, charming room by placing the ambitious efforts of untalented members of the family on protesting walls? Too often the poorness of the effort was emphasized by ornate gilt frames evidently intended to cover up the paucity of talent. When selecting the frame the rule had been ignored that when sharp contrast is used the object thrown into prominence should be pleasing or beautiful.

Styles in picture framing change, but whatever the prevailing style there is good and bad taste in frames and this does not change.

For water colors dull flat gilt frames are often effective. Small wood frames may also be used for the smaller pictures. Large single objects require a wider frame than small objects of the same picture size.

For Japanese prints and certain types of etchings dead black, flat wood moldings are suitable. For photographs brown wood moldings are the general rule,

the color to be of a slightly lighter tone than the darkest tone in the picture.

A quiet restful picture needs a quiet, unobtrusive frame. A picture showing violent action, like Vesuvius in eruption or the rushing waters of Niagara, needs a stronger frame. The primary object of a frame is to hold a picture in place and relate it to its surroundings. Pictures should be hung flat, the smaller ones without visible support, and the larger ones by two cords or wires rising vertically to two hooks.

In a guest room she had once occupied Jane had been greatly impressed with a group of framed, colored photographs, hung by two pieces of ribbon, the blue of the ribbon melting into the blue of the walls.

Jane had noted an almost universal failing in the hanging of pictures, the use of only one wire when two were demanded. So many people never seemed to have heard of the rule: "Use cords on one hook only when circular or elliptical shapes are used." And this applied to placques, mirrors and other ornaments designed to hang on walls as well as to pictures in oval frames.

There were other simple rules relating to picture hanging that were universally ignored. Most pictures are hung too high. The center of interest in the picture should be level with the eye where the picture dominates the wall space. Pictures are effective over articles of furniture used to form a group, but if a tall, slender picture is used over a long low piece of furniture the effect of one will counteract the other.

Jane had noted walls spotted with numerous small

pictures hung without rhyme, reason or seeming intelligence. Plain common sense would whisper that too many pictures on a wall were confusing and with many small pictures none would receive attention.

Occasionally Jane had found grouping of pictures that were pleasing. These were hung close together, only two or three inches apart and looked related. She had also noted that where several pictures of the same size were grouped together the stair step effect was displeasing and therefore reasoned they should be hung with the tops on a straight line. On one occasion she had been actually dizzy by the time her eye had traveled up one wall and down another from large pictures to small, from oval to oblong.

The last time she had a picture framed she had learned pleasurably that the matted picture had had its day and that mats were no longer used with prints and photographs and only occasionally with small delicate water colors. Frames were now less wide, less ornamented and less brilliant and intense in color.

In her studies and in her observations Jane had noted the increasing use of tapestries and textiles as wall hangings. In the small dark apartments of New York pieces of bright colored tapestries had been used effectively over the mantel, over a couch, behind a table. In some cases the effect had been striking and pleasing; again it had proved disturbing.

She remembered reading conflicting statements regarding the use of tapestry and textiles in house decoration.

One writer had stated, "Tapestries lock into the architecture. The fundamental lines of architecture and of tapestries are horizontal and vertical. Tapes-

tries are the fundamental wall decoration. With tapestries as with other works of art the ignoramus has no right to an opinion at all."

Jane admitted that on the subject of tapestries she was an ignoramus; therefore, without knowledge or experience or training she had no right to boldly proclaim that personally she did not care for tapestries in the ordinary house. She would keep to herself the fact that she associated tapestries with spacious castles, windy palaces, cold bare walls which cried aloud for tapestries and Oriental rugs and similar hangings to cover their bareness and kept the winter winds from blowing in through the cracks and crevices. It gave her a queer feeling to see rugs and Indian blankets hanging on the wall of a small secluded den. She could not but wonder if those who hung them there had any reason for doing so beyond the fact that "they liked them." She would like to ask them if they knew *why* they liked them?

She had read that "Indian things look best in simple houses in the country." Of course, they belonged to the primitive house, being the art instinct of a primitive people.

She wished people who traveled widely and collected numerous objects in their travels would sort their possessions and have a Chinese room or a Japanese room furnished throughout in the Chinese or Japanese spirit, if not with strictly native objects. She had also seen lovely pieces of Colonial furniture combined with the best of the Victorian, to the detriment of both.

Though nothing could induce her to buy heavy, impressive Victorian furniture for the house that she wished to be young and to sing with her, she re-

membered a Victorian room in the spacious home of her grandmother which would always be a pleasing memory. There was a thick velvet pile rug on the floor on which she loved to sit and play. There had been big pieces of furniture behind which she loved to hide, and she liked the large patterns and strong rich colors in the hangings and coverings. She now realized that it was a pleasant memory because everything in the room was in harmony and the big pieces of furniture fitted the big house.

She intended to remember the injunction "don't litter your home with superfluous objects. Look about and see what things are useless, inexpressive of anything except yourself and capable only of collecting and harboring dust. If your old furniture is good use it where it fits; if bad throw it away, use it for kindling but don't give it to the poor and corrupt their tastes, and don't spoil an otherwise possible room with an accumulation of unnecessary articles neither decorative nor useful."

She needed no admonition to see to it that pieces of furniture were not placed askew. There seemed to be a prevailing tendency among her friends to place dining room furniture across the corners of the room, leaving the edges out to catch the unwary and taking up unnecessary space, gaining nothing anywhere but losing much both in space and in decorative effect.

Of all the furniture she had seen placed slantwise there was just one piece she felt had been properly treated, and that was a small sofa placed slantwise in a small house, so as to just fit into a small space between a door leading into the hall and another leading into the dining room. There was room behind the

couch for a floor lamp. A tiny round table just fitted in between one end of the couch and the wall. The whole was a pleasing group and almost the only possible arrangement in that particular room. It was the exception that proved the rule.

Although Jane had placed her articles of furniture in the various rooms on her paper drawings before buying anything new, she found by experiment after living with them awhile that a different arrangement was often more convenient and pleasing. The addition of two or three new articles would necessitate the rearrangement of the whole portion of the room to secure the proper balance, harmony and unity. Grouping furniture became her favorite indoor sport, but she grew as she grouped.

She made all of her pillows and cushions and refused to buy the shirred, puffed and elaborately decorated pillows of silks, satins, brocades and velours displayed so fetchingly in the shops. Her pillows were to be used. They were also decorative, the bright spots of color relieving the monotony of a too harmonious scheme which would have seemed insipid without the needed contrast. She also used a few curved shapes in tables and bowls and pieces of pottery to give zest to a room where straight lines were used.

To secure contrast she would occasionally group a relatively tall chair with a relatively low one, making the tall one seem taller and the low one still lower. Instead of trying to hide the fact that all the chairs were not the same in size and style she emphasized the fact and gave zest to the room.

In buying floor and table lamps and in the selection of the lamp shades she proceeded slowly and thought-

fully. She found that pottery lamps were very effective. A black lamp with a shade of just the right color would help almost any decorative scheme and the deep rich blues and reds were almost as effective.

When a lamp was to be used on a table or mantel purely for decorative effect she used shades which came well down over the lamp and permitted only a soft light. For the lamp she bought for the long narrow library table she got a long and narrow shade with a heavy fringe that shielded the light from the eyes of any one working at the table. The shade, however, was so shaped that the entire table top was brightly lighted.

When she could not find shades of the size and material and color she needed for a given lamp to be used in a special setting, she made the shades herself.

As a general rule she used parchment shields on the candle brackets, shades of silk or brocade on the table lamps and silk or parchment on the floor lamps, mindful ever of the textures used in the room. On the sleeping porch, for example, a wicker floor lamp was used with a wicker shade lined with orange silk. Shades of painted metal were used in the bedrooms, the shades being painted with bands of color bringing out the dominant color note of the room or of the ceiling lighting fixture.

She found that she could achieve many pleasing effects with lamps and lamp shades. Here was a woman's big opportunity to make her rooms individual and different.

In her house every little lamp bulb had a shade all its own. Even the side brackets with candle tips had shields of paper or parchment. For the other type of

side bracket, the kind that come out of the wall and throw their light downward, she used glass shades which she found in many shapes and lovely soft tones and tints. Some were plain with colored borders, others had stenciled borders. Glass shades could be found to match any color scheme and the diffused light which they gave was generally brighter than that which came through the silk or parchment shades. She wondered why the use of the glass shade for side lights and table lamps as well as center ones had not been more stressed by decorators.

In spite of the fact that John had asked for plenty of light and she had made it possible for him to have all he wished, she planned to use old-fashioned crystal prism candelabra with burning wax tapers on her dining room table with the coming of the first cool days in the fall. These same candelabra with short, stubby, saucy red candles were the only ornaments on her dining room mantel except an altar light in a red glass holder.

Instead of using pictures in her dining room she used mirrors, placed in such a way that the room looked much larger and lighter than before. She learned the highly decorative effect to be obtained by a mirror placed to reflect a beautiful object.

She discovered that one of her windows framed the house opposite, a quaint house with a long sloping roof. When she made the discovery she was glad that she had bought panel shades instead of glass curtains. By properly adjusting the shade the window made a frame for the house across the way and caused John to remark "H'm! Our neighbor's house makes a good picture."

The question of silk shades versus parchment did not trouble Jane. In the simple rooms she used parchment, glass or metal, in the more formal rooms she used silk. In her bedroom she used silk shades, not because it was a formal room but because silk shades suited the general scheme of old ivory furniture and old rose hangings.

Jane loved flowers and during the first summer in the new home she planted a garden and was richly rewarded. She needed bowls and vases for the flowers and selected two low bowls of glazed china, one in pale blue and one in a delicate shade of yellow. These she used for the short stemmed flowers. For long stemmed flowers tall vases of thin glass which showed the green stems proved more decorative and pleasing than two beautifully colored vases given her as wedding presents which she never used for flowers, only for ornaments.

By employing self-restraint she kept the mantel in the living room bare of everything except two candle lamps with silk shades, and the yellow bowl. The mantel in the library had only a mahogany clock and a pair of brass candlesticks holding long green bayberry candles.

On the serving table in the dining room she kept a bowl of fruits summer and winter. And this was not intended merely for ornament, though it was ornamental.

As she gradually added accessories she kept repeating to herself what had become a chant: "Addition of details to a room after the fundamental objects are assembled is an exercise in self-restraint as well as artistic discrimination."

Jane was surprised to find that the more she exercised self-restraint the more she grew in artistic discrimination. Her judgment became surer, more accurate, more dependable. Where at first she experimented and changed from this to that, now she began to know when a thing was right. What a joy that was and what a sense of power it gave her!

One day at a club meeting she had heard a talk by one of the foremost young artists of the country. That this artist was a beautiful young woman was Jane's first impression. Her second was that her beauty lay not so much in her features or her form as in the artistic setting; the dress, the hat and the costume accessories made her a very vivid personality. In her talk the artist had said, "Do not cling to things because of their sentimental value. You can cultivate your taste and grow in artistic appreciation only by replacing what is good with something better. When I was an art student I saw a small painting by a fellow student which I admired so greatly that I saved my pennies and purchased it. It was a good picture and showed talent. I carried it with me and gave it a place of honor in my room. One day I looked at the picture and found that it no longer appealed to me and I wondered what I had seen in it. I finally awoke to the fact that I had outgrown that particular picture. I could appreciate something better. So I bought another picture to take the place of this one which I packed away, but later gave to a young friend who had admired the picture and missed it so much she inquired for it. I hoped that when she outgrew it she did as I had done and passed it on to her young

friends and bought something better, which is what all of us should do."

Both the artist and her talk had made a great impression on Jane. She wanted her house to grow better and better every day in every way.

XIV

CHANGES, GROWTH AND DEVELOPMENT

THE years pass quickly when one is happy and busy. It was a day in early spring when John asked at dinner: "Do you realize that we have been in Allville ten years to-day?"

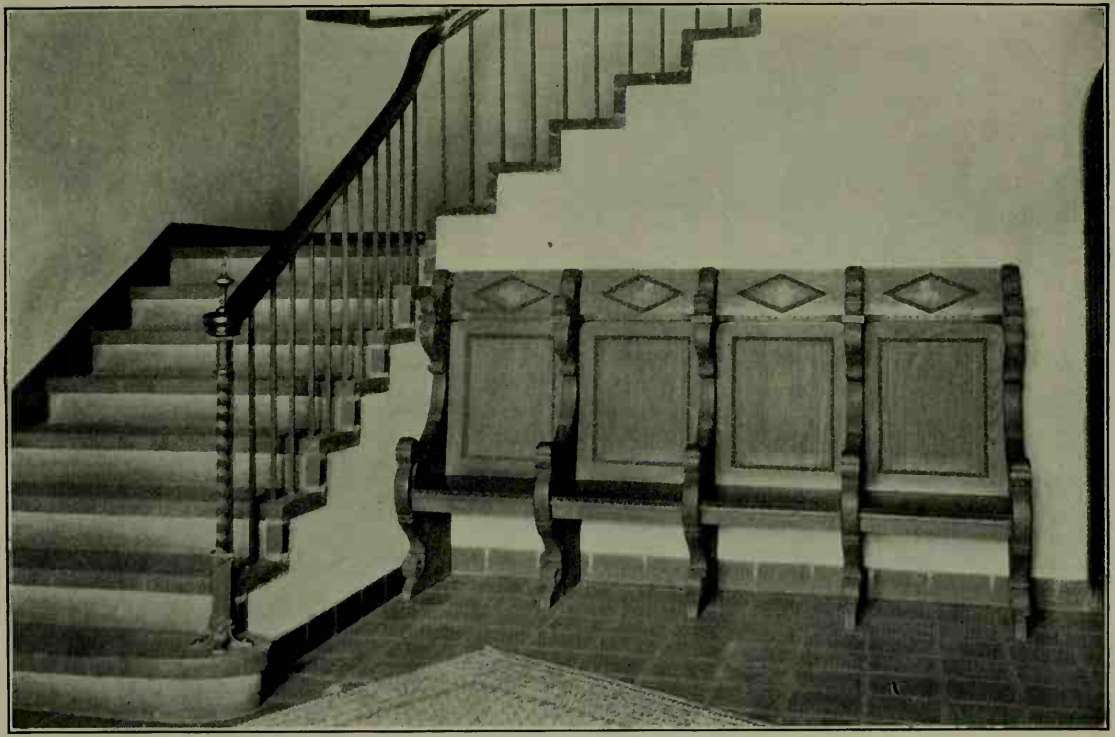
"It doesn't seem so long," smiled Jane, "yet much has happened," she added, glancing around the table at the three children who were allowed to eat dinner with their parents.

"But how did you remember the date, John?" she inquired, turning to her husband.

He grinned back at her like a small boy with a big secret. Like many big and successful men there was much of the boy who never grows up about John and this youthful enthusiasm had helped him on to success and made him popular in the community.

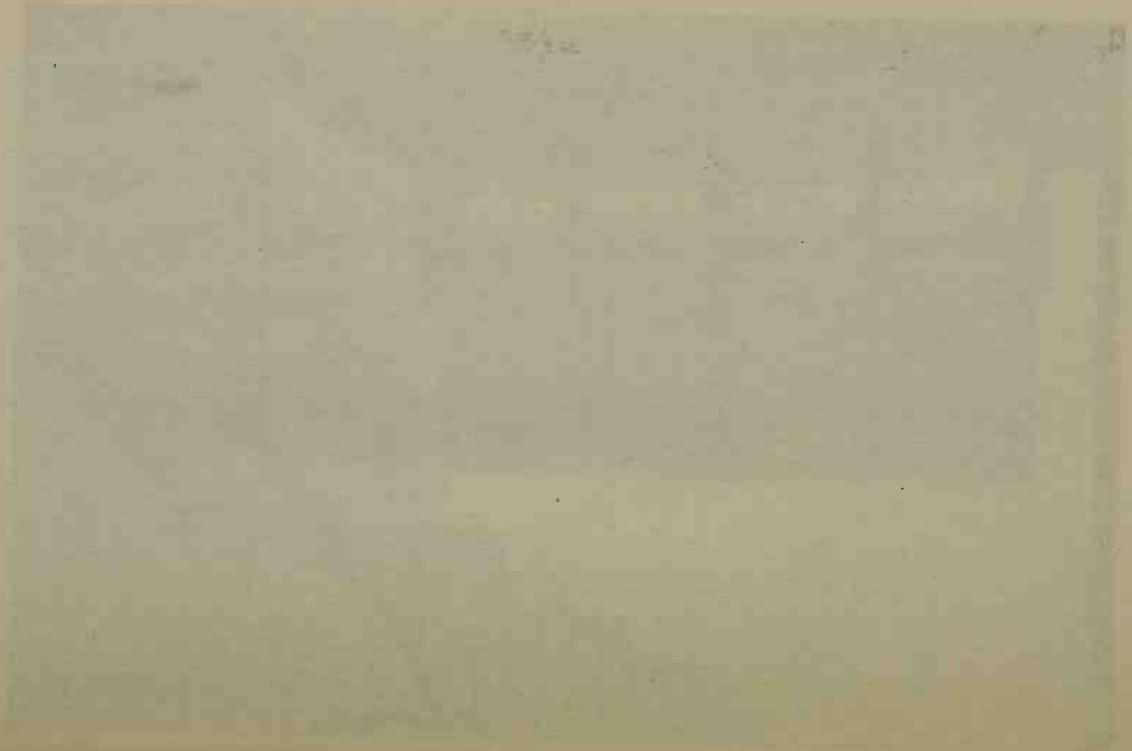
"Well, one reason why I remember is because the home office has raised my salary again 'in appreciation of the efficient work I have done during the past ten years as branch manager in Allville,'" he quoted solemnly. "And that means," he continued impressively, "we need no longer delay building the home we have wanted to build ever since we were married, and before."

The words and the look and the good news caused Jane to exclaim with delight, "How splendid!"



MODERN HALL ADAPTED FROM AN ITALIAN PALACE

(Courtesy of Barber and McMurray, Architects, Knoxville, Tenn.)



"Oh, goody," echoed the children.

"Yes," proceeded John, encouraged by the eager interest of his listeners, "the town has grown out to meet us just as old White predicted it would. This place is worth as much as when we bought it if not more, for it has been kept in good repair and the whole neighborhood looks settled and prosperous instead of just new as when we came here. Besides, this house is getting too small for us."

Jane nodded vigorously at this remark but did not interrupt and John continued. "We will get a bigger place farther out—more ground, a place for the children to play and where the boys can let off steam as they can not here in the city. I have a piece of land in mind and we can build just the kind of house we want provided we do not want too much," he added, more cautiously.

There was eager discussion which continued through dinner and up until the children's bedtime. After Jane had seen that baby Jane was safe in her crib for the night and had sent the three other children off to bed she returned to the living room to talk with John about the new home.

As she progressed through the house her thoughtful eyes noted the many changes that the years had brought.

The coming of the children was only one of the many big changes that had taken place in the home of the Nortons. The house that Jane had spent so much time and thought in furnishing when she and John first moved to Allville had changed with the changing needs of the family. It had grown and developed and mellowed with the years.

The sleeping porch had been nursery, playroom and was now the boys' room.

Anne, the oldest, aged nine, now had a room of her own. Originally planned for her Aunt Anne, then in High School but now married, it had been made more youthful for little Anne by a new coat of paint for the furniture, dainty ruffled curtains at the window and bright colors everywhere. When she graduated to a room of her own on the arrival of the new baby, Anne had taken her big doll along for company. The doll's bed and dresser and trunk occupied one corner of the room, cut off from the rest by a gayly colored screen. A table and chair, just the right size for Anne, and a table light designed to throw the light on her books and keep the glare from her eyes made studying easier.

Mother, in her wisdom, had let Anne help "do over" the room. When the child had wanted something wholly unsuited Jane carefully explained why this would not do and why something else was better —giving Anne her second lesson in interior decoration. The first lesson came with the doll's house, which she and Anne had furnished throughout. It had taken several months playtime to get that doll house the way they wanted it, but it had been great fun and Anne never knew she was being given her first lesson in home furnishing.

Even with a room of her own Anne did not have space for the doll house and many of her other choice possessions so Jane decided to fix up a part of the attic for a play and club room for Anne and her girl friends in the neighborhood.

Jane secured the services of a carpenter and had

a portion of the attic made into a delightful playroom with the aid of beaver board. A low cedar chest under the small attic windows made a window seat and afforded an excellent place for storing winter clothes. Unused wall spaces were utilized for built-in shelves and bookcases where books and toys were kept. Tables and chairs completed the furnishings for the attic room except for a box couch which was large enough to be used for a miniature stage. A feature of this attic room, which delighted Anne, was a low shelf which ran the length of one wall. It had a small rail which kept her pictures from sliding off. This shelf was her picture gallery, a gallery that changed as a new illustration or magazine cover caught her fancy. Like all young girls Anne loved to "cut out" and she could cut to her heart's content in the attic playroom. A bright colored linoleum on the floor and a big scrap basket made it easy for the little girls to keep their playroom in order.

It was a happy room and happy hours were spent there. Jane regretted that the room was not six or ten inches higher. Just a few more inches would have made a big difference in the attic room. When they built their own house she would insist upon those extra inches. "What a difference a few inches would make," Jane had remarked more than once as she lived in the house and grew to know it better. A few more inches in a closet would have allowed space for a trunk to be packed away; a few more inches in the basement, a few more inches for the basement windows, and four nice basement rooms would be available. She had planned to beaver board a part of the basement into a workshop for the boys when they

were a little older but had longed for more light and air. In the new home this could be taken care of.

Just what to do with the growing boys was a problem. John Jr. was now seven and Marshall five. As soon as they had graduated from the nursery they had been their father's special charges. They shared dad's room but slept on the sleeping porch both winter and summer and kept most of their treasures there which made the sleeping porch practically useless as an upstairs sitting room for the family. Her own room was now more baby's room than hers, and so there was no upstairs sitting or sewing room for Jane and this she sorely missed.

She had only one guest room now and that was occupied a greater part of the time by her mother who was devoted to the grandchildren. "Grandmother's room" was in point of fact the sewing room the greater part of the time. A sewing machine, with an electric motor, had been installed here when the room was not being occupied and there it remained. When not in use as a machine, a board covered with a gay chintz and a valance that could be snapped on converted the machine into an attractive table.

Jane did not consider all of these changes in the nature of improvements; they were necessities called for by the growing family.

One change that she did consider an improvement was the use she had made of the radiators. She had not lived in the new house a month before the brightly gilded radiators had become so insistent that she had put them in their place by having them painted the same color as the walls. This caused them to retire into the background where they belonged. They were

retired farther when she invested in radiator shields, first for the downstairs and then for the bedrooms. She found she could purchase tops either of marble or of metal and in a wide variety of colors. These tops converted the radiators into small tables or stands and also protected the walls. They were most convenient for starting growing plants or forcing bulbs. She was careful however to see that the bulbs and plants did not get too warm. The flowers gradually became Anne's charge and Jane was delighted at the child's growing love for flowers inspired by the "conservatory" over the radiators.

Many little comforts and conveniences like this had been added to the house from time to time. Her hobby for little tables had expanded to include cedar chests. These, placed at the foot of a bed made a convenient "slipper bench" and an excellent storage closet and under a window made a handy window seat. She found she could get these chests in many styles and from doll to daddy sizes.

But as she added new pieces of furniture, additional conveniences, Jane also eliminated. Twice a year she took an inventory of what she had and twice a year she discarded china that had become cracked; books they had read and would never read again; magazines that had accumulated and were occupying space out of proportion to their value; pillow covers that had lost their freshness and charm; hangings that had become tiring.

Not all of these did she discard entirely. She learned the value of dyes and found she could achieve marvels in this respect.

The color schemes of the different rooms had been

changed frequently, at least every other year. Jane recognized the value of change but she felt it would be extravagant to buy new curtains and draperies every other season; so she bought dyes instead. Dye was much cheaper. The labor involved in dyeing was much less than it would have been to measure and hem her new curtains and drapes and the effect was thoroughly satisfying. "Miraculous," John called it. He believed in encouraging Jane to economize. John was anything but miserly. Their house was run according to the budget system but they made a new budget every year. It would have been folly to try to keep to the same budget as when they were married. There were more mouths to feed, more people to clothe, more service required.

Jane did not neglect the care of the house with her growing duties as mother. She took a wifely pride in being a good housekeeper but she ran the house and never allowed the house to run her or her family. It was to be lived in and enjoyed. There was nothing too good to use.

"You must spend a great deal of money on your house buying new curtains and hangings and rugs and pillow covers and furniture slips every year," Jane's next door neighbor remarked one day.

Then Jane took her into the secret. "I do it with dyes and paints and sealing wax" she whispered mysteriously.

"When I need new curtains or grow tired of old ones I look over the house and see what I have on hand that I can use. Then I go forth and buy some dye and lo and behold, the cream colored scrim curtains in John's bedroom have become lovely golden

brown curtains for the library and the library curtains which were cream net are dipped in coffee and go into John's room and all look new and different.

"When I needed a chest of drawers for the boys' clothes I went to a second hand furniture store," she paused to enjoy her neighbor's astonishment. "Yes," laughed Jane merrily, "I can now go into any secondhand store and pick out a really good piece of furniture. I can not tell you just how I know that an ugly, dirty brown old chiffonier with an unsightly mirror will turn into a perfectly respectable chest of drawers, but that is what has happened.

"It has only been within the past few years that I have dared to buy secondhand furniture. I did not know enough before—furniture values, I mean. Now I seem to see, or sense good lines and good workmanship beneath the ugly excrescences that adorn so much of the Victorian furniture, which is usually well made. The carpenter with whom I have made friends, removes the brass handles or ugly knobs and replaces them with glass ones. The mirror and its fixtures are removed. If the glass is good it is reframed and hung on the wall above the chest of drawers. Varnish is also removed and if the wood has an attractive grain it is stained, otherwise it is painted some light color, blue or gray or coral, or putty, some shade that will blend with the other furniture in the room or offer a pleasing contrast.

"That highboy you were admiring the other day and thought was an antique was just a piece of old furniture I found in a secondhand store. I cannot afford antiques," she laughed, "and I confess I do not know very much about them and I have ceased

buying expensive furniture. I try to buy good furniture and make it better with the aid of paint or stain or oil and the help of my carpenter friend."

As Jane talked her visitor was inspecting the furnishings in the living room in which they sat and glanced across into the dining room.

Jane, following the glance, answered the unasked question. "Those curtains are new, the only really new ones in the house, which I re-curtained throughout this fall.

"Only two of the cushion covers are new, the others are re-dyed. You see, when I have a nice pot of a lovely shade of color it seems a shame to throw it away after dyeing one article; so I go through the house and see what else I can dye that particular color. It's usually a cushion cover. That is how I keep them fresh looking. As soon as they begin to look dingy and crushed, into the dye pot they go and out they come, sometimes prettier than ever."

Here Jane's friend interrupted to ask, "Those lovely colored lunch napkins you used when you entertained the reading circle last time—were they dyed too?"

"Yes," nodded Jane proudly. "They were made from an old linen lunch cloth which was just beginning to wear. I cut it up and made linen napkins and then one day when I had two pots of dye, lovely shades of yellow and blue, I decided to try dyeing the napkins. Then I experimented mixing my colors. I had done it before with some success but my luck was with me that day and the result you saw. I was delighted when some of the ladies commented on the lovely colors and remarked they had never seen any-

thing like them in the shops and could I tell them where they could buy some like them."

"Yes, and I remember what you answered," said the caller with an amused and reminiscent smile. "You said you did not believe any of the stores here carried them, and then changed the subject."

"Well," confessed Jane, looking like a small girl who had been caught stealing jam. "I did not want to tell every one I had dyed them. You know how some people are, they think anything home-made must be homely; and that if a thing is expensive it must be good. How I have longed to tell some of them that there are as many bad expensive things as there are cheap ones, more if anything. I have never forgotten the saying of Mr. Parsons that "No home is too poor to have much better things, much better arranged, than it has, and no home so rich that much of the furnishing might not well be publicly burned and the rest rearranged."

Jane joined in Mrs. Morse's hearty laughter. When the merriment had subsided Mrs. Morse turned to Jane and asked, "I wish you would show me how you dye?" which of course caused more laughter.

"I'll do more than that," promised Jane, "I'll even let you do it yourself."

As she turned to leave, the attention of Mrs. Morse was caught by a simple vase holding a single rosebud. "What a lovely vase and what a lovely flower basket design!" she exclaimed.

"I made that too," said Jane and as polite astonishment was again registered she explained—"with sealing wax. Plain glassware and china can be made into

lovely little decorated bowls and vases by the use of colored sealing wax, and it is lots of fun."

"I believe life is real fun to you, Mrs. Norton," declared Mrs. Morse, rather enviously.

"It is," said Jane promptly. "It is fun to do things and to see results. It is wonderful to make ugly things less ugly and beautiful things even more beautiful. It is a joy, for instance, to take an inexpensive scarf or centerpiece and by a little paint applied stencil fashion make it come alive. I think I shall try stenciling my curtains and portieres next. And, Mrs. Morse," called Jane after her departing visitor, "let your daughter come over Saturday to see Jane and I will show them both how to make the loveliest pendants out of ten cent store lockets and sealing wax."

"All right, but I shall come too," called back Mrs. Morse as she hurried away to the house next door.

When Jane and John discussed the new house again that night she told him of Mrs. Morse's visit. "I am glad she came for several reasons. I had been just a tiny bit ashamed of my propensity for dyeing and painting—at least ashamed to tell any one but you about it—but now I feel very proud of what I have been able to accomplish and it will serve us in good stead when we move into the new home."

"Will it take ten years to make the new place as homey and comfortable as this?" inquired John as his eyes roamed from one of his pet chairs to the table at his elbow and the smoking stand beside it. Everything he wanted was within reach. Comfort everywhere. And in spite of the children Jane kept the house spotless, at least so it seemed to him, though he remembered having heard her frequently say, "The

house is frightfully dirty. I must see that it gets a thorough cleaning this week."

Jane didn't seem to let the house bother her and she wasn't always getting after him or the children for getting things out of order as he knew they did—specially when he and the boys had their daily romp.

And when John had gratefully commented on the fact, Jane had replied, "This is your home and theirs as well as mine and I want all of us to be happy here together."

Jane wanted that but she also wanted more. As they discussed plans for the new house she confided some of her thoughts and desires to John.

"The home is so vitally important. Its influence on children in their young and impressionable years is incalculable. The first impressions of our children are gained from what they see and hear in the home. We are setting up standards by which they will judge and we shall be judged.

"Psychologists talk of the influence of environment. Some claim that the influence of environment is far greater than that of heredity. The home then is the greatest of educators. If the children are to grow up to be individuals of culture and refinement, with a fine feeling for art, a sense of discrimination and lovers of the beautiful they must find all of these qualities in their own home. The home is the place to teach them value. In the home they can learn by looking and absorbing.

"I want our home to satisfy us and our children, mind and soul and body. When the children grow older and go forth into other people's homes I do not want them to come back to their own home and

feel dissatisfied with what they find. The home must keep pace with the progress without. I want it to always keep ahead of the children and never fall behind them. Do you know what I mean? It is difficult to express."

"I think I do," replied John soberly. He had been listening intently to all Jane had been saying, nodding his assent to the sentiments she expressed. They were not new, but they were fundamental.

Jane sat immersed in her own thoughts and John finally broke the silence that followed her outpouring.

"You mean you want our new home to be better in every way than this one, more comfortable, more satisfying, responding to more needs of the mind as well as to bodily needs,—a little beyond the children, something to which they will have to grow or rather which they can enjoy now but will appreciate more when they are older."

"Yes, that is what I mean," nodded Jane thoughtfully, still groping for the exact words she needed to express her thoughts. "The new home is for the children. In it we must seek not so much to express ourselves as we are now, but to express them as we hope them to be. We are building not just for to-day but for to-morrow. The home must have a nursery for the baby and a playroom for the boys but the house must be one to which Anne may invite her school friends in a few more years, one in which she will be proud to receive her beaux, one to which our boys will want to invite their college chums for the holidays and one also in which you and I may grow old gracefully, or else keep eternally young with our children," she added less seriously.

"Shall we have the architect include a ballroom and a billiard parlor in the plans?" chaffed John.

"Why not have the attic spacious enough to make a clubroom for Anne now but which later can be converted into a ballroom where small informal dances may be held?" she challenged.

"And you had better have a basement with a two car garage and several workrooms, a carpenter shop for you now and a toolroom for the boys where they can learn to make things. Later we might manage a billiard room in the basement if we plan ahead sufficiently. And I want a big sun parlor and two sleeping porches, one for you and the boys and one for me and the girls. Think how convenient they will be for house parties when the children come home from college."

"Help, help," cried John. "Do you think I am a millionaire?"

"You don't have to be," said Jane calmly, "but if we are going out where there is plenty of land why not have plenty of house?"

"Your logic, Jane, is irrefutable," John retorted in his most serious manner. But it didn't worry his wife, who knew his moods, and was aware that he was often least serious when he seemed most so.

"Where are those latest plans?" she demanded. "I went to see Allville's leading architect after you brought home the other ones and we had a wonderful talk. I think he knows now just what we want."

"What *she* wants," said John in a stage whisper, which Jane pretended not to hear.

"I want our new house to be home-made," con-

tinued Jane. "You agreed with me that we should patronize home talents wherever possible."

"Yes, yes," agreed John, "I did, my dear." And as Jane looked at him reproachfully he dropped his levity and continued:

"Allville has grown so considerably and the merchants and manufacturers around here are so progressive that I don't think we need go outside the city for anything we need."

"We could not find a better architect anywhere in the country than the one we have," interrupted Jane. "And in the Art League's last exhibit I saw some perfectly stunning poster work done by a young artist whose mother I know. I think he could decorate our sun parlor for us—he has such a feeling for color. By letting him do it, it would encourage him and give us a more beautiful sun parlor than we could otherwise afford."

"Oh, Jane, Jane, was there ever another like you," murmured her husband. But all he said aloud was:

"I got the plans to-day. Young Barber brought them around to my office. Here they are."

Soon two heads were busily bent over a mass of blue prints. After a while John discovered he needed only one hand for pointing out things of special interest and the other arm stole quietly around Jane, who moved a little closer.

And so we leave them, deep in the discussion of the new home to be built for a new generation. But that is another story.

THE END

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